



The official publication of the Maine Arts Commission.

# MAINEARTS *Mag*

COMMISSION

Fall/Winter 2002

a grand  
opening:

Portland  
Museum of Art's  
success story

teachers &  
artists *learn*  
*and play* at  
conference

passamaquoddy  
elder honored  
for career as a  
basket maker

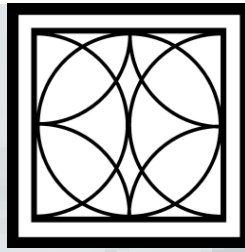


the art of  
politics:  
what the next  
governor has to  
say about support  
for the arts &  
culture in maine

and the  
award goes to ...  
MAC artist  
fellows 2002

traditional arts  
apprenticeship  
program  
starting soon

## 2002 Annual Report Issue



# MAINE ARTS COMMISSION

## Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

### GENERAL OFFICE NUMBERS:

207/287-2724 – Direct Auto Attendant  
207/287-2725 – Fax  
207/287-2360 – TTY  
MaineArts.com

### MAILING ADDRESS:

Maine Arts Commission  
193 State Street  
25 State House Station  
Augusta ME 04333-0025

### COMMISSION ADMINISTRATIVE STAFF

Alden C. Wilson, Director  
alden.wilson@state.me.us  
207/287-2720

Bryan W. Knicely, Assistant Director  
bryan.knicely@state.me.us  
207/287-2714

Lisa Veilleux, Technology Manager  
lisa.veilleux@state.me.us  
207/287-7050

Rebekah Leadbetter,  
Information Manager  
rebekah.leadbetter@state.me.us  
207/287-6571

### COMMISSION PROGRAM STAFF

David Cadigan, Arts in Education Associate  
david.cadigan@state.me.us  
207/287-2790

Paul Faria, Public Art Associate  
paul.faria@state.me.us  
207/287-2726

Keith Ludden, Community Arts Associate  
keith.ludden@state.me.us  
207/287-2713

Kathy Ann Shaw, Contemporary Arts Associate  
kathy.shaw@state.me.us  
207/287-2750

### COMMISSION OTHER CONTACTS

Donna Assmussen, Office Assistant  
207/287-6571

Hannah Gregory, Publications Coordinator  
hannah@shoestringgroup.com  
207/828-2378

Phil Kaelin,  
Exhibition Coordinator  
207/767-6057

Abbe Levin, Special Projects Coordinator  
abbe.levin@state.me.us  
207/287-2710

### PERCENT FOR ART SITE CONTRACTORS

John Chandler  
Abbe Levin  
Donna McNeil

Joanna Torow  
Carol Trimble  
Susan York



## MAINEARTS.com

This newsletter is available in large print format by request. All Maine Arts Commission programs are accessible; all programs funded by the Maine Arts Commission must also be accessible.

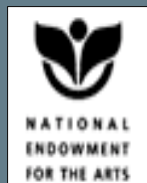
This newsletter is also available on the Maine Arts Commission web site at MaineArts.com.

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## ON THE COVER

### A GRAND OPENING

Art enthusiasts anxiously awaiting the reopening of the newly restored McLellan House and the L.D.M. Sweat Memorial Galleries at the Portland Museum of Art had to wait no more on Saturday, Oct. 5 when the museum held its grand opening celebration. SEE PAGE 7 FOR STORY.

COVER PHOTO BY BEARNARD C. MEYERS



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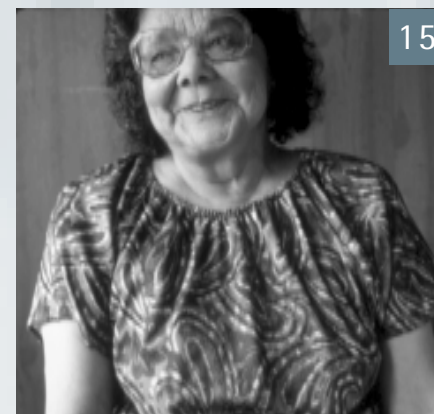
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# LETTER FROM THE DIRECTOR

We are saddened on one level to report that after over fourteen year's Nancy Salmon, the Commission's Arts in Education Associate is leaving the Commission. Nancy is known nationwide for her leadership in arts education and Maine's Partners in Arts and Learning Program is a model admired and emulated by other states. Less known to many of you, though, is Nancy's commitment to reach to other domains, such as social service agencies, and pre-school age groups with her steady and confident advocacy for including the arts in all educational settings.

Yet on another level we are excited for Nancy's return to her first professional priority as an artist. Nancy has long been interested in spending more time with her choreography, her dance and theater work and, quite simply, the time has come. In fact, some of us at 193 State Street are a little envious of Nancy's new total immersion in the arts as a practicing artist. Fittingly, the Commission dedicated Artists Recognition Day September 20 to Nancy.

You will read more about Nancy in her interview with Bryan W. Knicely on page 3 in this issue of *MaineArtsMag*, but here I would like to state publicly what I have in person. I will miss Nancy for her professionalism, her commitment to thinking of the artist first and, perhaps most of all, for the way in which as she enters a room she always defines the space through grace of movement and with an infectious smile.

## THE GUBERNATORIAL CANDIDATES SPEAK

On August 21 the citizen members of the Maine Cultural Affairs Council hosted a gubernatorial candidates evening at the Maine Historical Society in Portland. All four candidates, Congressman John Baldacci, Jonathan Carter, Peter Cianchette, and John Michael were invited to speak about what their positions as governor would be to support arts and culture in Maine. Congressman Baldacci and Jonathan Carter were present and Peter Cianchette asked former state Senator Philip Harriman, a legislative sponsor of the New Century Community Program and treasurer of the Cianchette campaign, to stand in for him given a previous commitment.

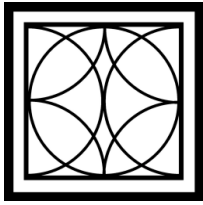
The evening was introduced by master of ceremonies Renny Stackpole, Chair of the Maine Cultural Affairs Council. Maine Arts Commission vice chair and former Bangor Mayor John Rohman presented the findings of Policy Partners: Making the Case for State Investments in Culture, a new study citing Maine's New Century Community Program as one of ten national model programs that represent good public policy, valuable public-private partnerships and are, basically, emblematic of good government. Robert Woodbury, former Chancellor of the University of Maine, presented The New Century Community Program: Building a Cultural Policy for Maine, which featured an evaluation of the New Century Community Program and recommendations for its future. Bob Woodbury also asked each of the candidates questions provided by the audience in advance and fielded a few questions from the floor.

As one would expect there was a lively exchange of viewpoints. As of press time the Baldacci, Carter and Cianchette campaigns provided written statements regarding their support for arts and culture. We present these positions to you in their entirety and invite you to contact them directly with comments and/or questions.

This is the first time that three of the four candidates have participated in an evening about their state government views in support the arts and culture as it is the first time that more than one of the candidate has provided a written position paper. These things just don't happen, and arts advocates throughout Maine should take personal credit for the visibility arts and culture have gained over the past eight years.

As always I look forward to hearing from you. I can be reached at [alden.wilson@state.me.us](mailto:alden.wilson@state.me.us) or 207/287-2720. Don't forget to check out our new website at [www.MaineArts.com](http://www.MaineArts.com) and register with the site if you have not done so already.

Sincerely,  
Alden C. Wilson  
Director



MAINE  
ARTS  
COMMISSION

## FAMILIAR FACES, FAMILIAR PLACES

### MAC WELCOMES BACK DAVID CADIGAN

With the changing of the Guard at MAC due to the departure of both Nancy Salmon and Barri Lynn Moreau, David Cadigan, who for the past seven years has been the Visual and Performing Arts Specialist and Teacher of the Year Coordinator at the Department of Education (D.O.E.), will be the new Arts in Education Associate and PAL Coordinator.

Of his new responsibilities, David remarked, "I'm taking over the PAL program from the enormously capable hands of Nancy Salmon and Barri Lynn Moreau. A daunting responsibility! I know many of you already and hope to see you soon. I look forward to meeting those I don't know." It is great to have David back at the Maine Arts Commission during this time of transition.

Through his work with the D.O.E. he has developed many important relationships with school administrators and teachers, as well as DOE staff, which will be very valuable to the PAL program.

David is contacting PAL sites to set up meetings. You may contact him directly at [david.cadigan@state.me.us](mailto:david.cadigan@state.me.us) or 207/287-2790 (TTY: 207/287-2360).

### MAC WELCOMES REBEKAH LEADBETTER

The Maine Arts Commission would like to welcome Rebekah Leadbetter to the staff as Information Manager. Rebekah was promoted internally from the Department of Labor from the Central Registration Unit. Rebekah lives in Sidney with her husband and two children.

### MESSAGE FROM SUZANNE OLSON, COMMISSION CHAIR

In September, the Maine Arts Commission's Task Force on Arts Institutions met to set the long-range plan in motion. The Task Force, chaired by Mark Torres, commission member and Artistic Director of Penobscot Theatre and the Maine Shakespeare Festival, will partner with arts institutions regarding advocacy and support. Based on Task Force recommendations, the Maine Arts Commission will allocate FY03 budget funds to support five \$10,000 grants, with a portion of each grant allocated to upgrade facilities to meet Americans with Disabilities Act (ADA) standards. Institutions will begin with an ADA study and will be able to use any remaining funds for facility development and/or financial stability.

On Sept. 20, a warm early fall day in Farmington, the Maine Arts Commission met at University of Maine at Farmington. The morning session featured a presentation on the creative economy by National Assembly of State Arts Agencies Executive Director Jonathan Katz. As always, Jonathan challenged commission members and guests with informative factual data and personal insights on the role of state arts agencies in the development of a creative economy policy. The afternoon was devoted to recognition of outstanding Maine artists, who have received acclaim both in the State of Maine and nationally. Many thanks to UMF for hosting the event and for assembling an outstanding show of arts fellows' work at their art gallery.

MAC COMMISSIONERS

SUZANNE P. OLSON, Yarmouth  
Chair

JOHN M. ROHMAN, Bangor  
Vice Chair

EXECUTIVE COMMITTEE:

Stephen A. Cole, Georgetown  
Rebecca Swanson Conrad, Auburn  
Chuck Kruger, Thomaston  
Gail R. Scott, Presque Isle  
Lynn Thompson, Boothbay  
Mark Torres, Bangor

AT-LARGE MEMBERS:

Nicolaus Bloom, Portland  
Maryan Chapin, Georgetown  
Priscilla P. Daigle, Fort Kent  
John J. Dennis, Damariscotta  
Paul Doiron, Rockland  
Peggy G. Golden, Portland  
Willard J. Hertz, Yarmouth  
Linda Farr Macgregor, Rumford Center  
Jeffrey McKeen, Freedom  
Stuart Nudelman, Ogunquit  
Lee Sharkey, Vienna  
Jean M. Weber, Blue Hill  
Stephen Wicks, Orono

# Master Class: Nancy Salmon dances on

Interview by Bryan W. Knicely,  
Assistant Director, Maine Arts Commission

## NANCY'S FIRST ASSOCIATION WITH THE MAINE ARTS COMMISSION WAS IN 1979 WHEN SHE MOVED TO MAINE TO JOIN RAM ISLAND DANCE COMPANY.

The company was on the Maine Touring Artist program and conducted a Commission supported, 2-week residency in Calais a few months after she arrived. "Yowsers! – a six hour drive from New York City, a four hour drive to Calais and there was still more of Maine to the north!" In 1988, Nancy joined the Maine Arts Commission staff as field coordinator for the Artist-in-Residence program. During the ensuing years her responsibilities expanded to manage a variety of artists-in-schools and professional development grant programs. "I'm leaving the Maine Arts Commission staff to pursue more focused work in dance and dance education, my first love and first career."

"My years of service as the Arts in Education Associate at the Maine Arts Commission have been filled with rewarding challenges and many exciting opportunities for personal and professional growth."

"The opportunities have been more than I ever imagined. I've had a view of the wonderfully diverse field of the arts in Maine. I've watched second graders in a tiny rural school learn African dance from master artist, Arthur Hall [now deceased]. I've listened to students in a well equipped, affluent high school discuss art criticism with a nationally recognized visiting artist. I've gotten messy and sweaty and learned from extraordinary entrepreneurial Maine artists and educators as I've followed them through projects that were funded by the Commission. And, I've heard and learned from the strong and steady voice of educators, artists and advocates across the state."

Nancy's tenure at the Maine Arts Commission has also provided the opportunity to meet and work with regional and national arts leaders on a regular basis. Most significantly, "I'm grateful to have worked with many fine staff members at the Maine Arts Commission on a daily basis. I learn from each of them as we push and pull each other to use our resources well and wisely."

MAC's challenge has been, and remains, the same. Within our always limited – even in the best of times – resources, how do we reach our arts in education goal? Nancy lived and worked with the philosophy, "Every child will participate in the arts every day of his/her school career in order to understand and create meaning in her/his world."

"How do we most effectively cooperate with and/or challenge the education establishment to embrace and support the importance of learning in and through all the arts? How do we identify and/or create the arts in education practices that provide the best results for our children and communities?"

"I'm proud of the work MAC is doing in arts in education." The Partners in Arts & Learning Program (PAL) is known and used by many educators throughout Maine. "The program is respected among state arts agencies, both regionally and nationally, as a model for arts education planning and implementation. PAL is truly a statewide program and has raised the bar in arts education by insisting on cooperative planning among schools and discipline specialists." The collaboration with the Department of Human Services Office of Child Care and Head Start is a national "first." The Early stARTS program is a vital partnership that brings quality arts experiences to infants and very young children. MAC's Professional Development program provides excellent opportunities for artists and educators to increase their teaching and artistry skills, in many cases, where no other support exists. "I'm particularly pleased with the annual Maine Artist Teacher Exchange conference and hope that it will be expanded in coming years."

"I'm leaving the Maine Arts Commission staff, not the arts education field or the state."



Photo by Hannah Brazee Gregory

Nancy will be working as a visiting dance artist in schools and will seek out additional work helping schools develop dance in their on-going curriculum, as well as facilitating arts education planning. "A goal of mine is to have every child and teacher start their day with the 'brain dance' or a similar movement activity."

"I applaud and appreciate you all – my colleagues, friends, superintendents, teachers, parents, fellow arts education advocates. You are the leaders who keep the creative spirit alive, now and for the future of Maine."

MAC will miss Nancy's graceful presence in daily activities but also knows how she will shine under the expression of her true life's passion...dance. As Nancy dances on, MAC sends its warmest regards and looks forward to what the future may bring.

# Why plan?

THE OBVIOUS REASON FOR STRATEGIC PLANNING IS THAT IT IS SIMPLY A GOOD IDEA TO KNOW THE DIRECTION AHEAD, AND TO THE DEGREE POSSIBLE, TO BUILD THE ROAD. ALSO, THE MAINE ARTS COMMISSION NEEDS TO ASSESS THE PROGRESS OF THE PAST FIVE-YEARS AND BUILD UPON IT. THE NATIONAL ENDOWMENT FOR THE ARTS REQUIRES THE COMMISSION TO SUBMIT A PARTNERSHIP AGREEMENT FUNDING REQUEST BASED ON PLANNING EVERY THREE YEARS.

## PLANNING METHODS SUMMARY

The Commission commenced a twelve-month assessment and planning process in June 2000. Planners reviewed background and contextual information, including existing plans, grant agreements, evaluation reports, and studies. The planners tapped the advice and opinions of at least 510 Maine citizens through constituent meetings, constituent and partner interviews, and survey research. Commission members and staff met in planning retreats, sought public opinion and approved this plan April 27, 2001. That document became the base for a "living" five-year strategic plan. At the September 20th Commission meeting, Goal 6 was adopted by the Commission into the on-going plan to continue to meet the needs of the Maine Arts Commission and its constituents. Goal 6 appears below, and you can view the entire Strategic Plan at [MaineArts.com](http://MaineArts.com).

## GOAL 6: DEVELOP, IMPLEMENT AND MAINTAIN PUBLIC RELATIONS AND TECHNOLOGY (IT) PROGRAM.

### Objective 6.1

Assess effectiveness of agency programs to ensure smooth flow of internal communications before applying IT solutions.

### Objective 6.2

Assess and implement individual program and overall agency IT needs to ensure smooth flow of external information and communications.

- a. Promote increased use of electronic communications.

### Objective 6.3

Deliver agency services through effective IT program that will support rapid response to changes in agency programs.

- a. Integrate IT planning with the agency goals and objectives to ensure that IT resources are being used to support the goals and objectives of the agency.

- b. IT Program planning and evaluation through regular staff communications, committee, and Commission meetings.

### Objective 6.4

Utilize electronic technologies to reduce agency costs, lessen staff time and improve services to the public.



Photo by Hannah Brazee Gregory

- a. Integration of in-house grants and information database software program with the new web site database system and increase information records by working with the arts partners to obtain their database of artists to broaden our outreach.

- b. Design an interactive and informational web site. Provide every artist and organization in Maine with agency information and free marketing tools as well as access to add/modify their individual listings.

- From the Directory, provide downloadable lists of artists and Organizations (by name, discipline, town) in printable list and label formats.

- c. Provide Maine's art and culture communities with alternate access to grant opportunities through Maine Arts Commission's website and printable publications.

- d. Convert all paper forms and agency publications to electronic format, providing print forms and publications for those that prefer print versions.

### Objective 6.5

Increase public awareness of Commission program information through print publications and agency website.

### Objective 6.6

Secure adequate resources to implement the IT program goals and carry out the action steps.

### Objective 6.7

Provide technical assistance to artists and organizations to further educate them on Technology and electronic communications and assist them in the development of a web site to promote their artistry.

- a. Establish Professional Development in Information Technology grant program.

### Objective 6.8


Expand the visibility of the Maine Arts Commission via marketing strategies, promotional materials, and electronic communications.

### Objective 6.9

Provide artists, arts educators, and arts organizations in Maine with increased visual opportunities through MAC publications and website.

- Create a plan to develop the library of images digitally
- Create a plan to develop the library of images photo file system.
- Catalog images and cutlines accompanying each image for both systems

### Objective 6.10

Provide Legislators with updated grant information and grantees in their communities on a ongoing basis. 



# 2002-2003 calendar

\*All meetings/dates were current at the time of print. Please check MaineArts.com for up-to-date schedules.

## MEETINGS

### EXECUTIVE COMMITTEE (2-5 P.M.)

Thursday, Nov. 14, 2002 (Augusta)  
Thursday, Feb. 13, 2003 (Augusta)  
Thursday, March 20, 2003 (Augusta)  
Thursday, Aug. 14, 2003 (Augusta)  
Thursday, Nov. 13, 2003 (Augusta)

### COMMISSION MEETINGS

Friday, Dec. 6, 2002 (Augusta)  
Friday, May 2, 2003 (Augusta)  
Friday, June 13, 2003 (Augusta)

### ARTS IN EDUCATION COMMITTEE

Thursday, Oct. 24, 2002 (Augusta)  
Friday, Jan. 24, 2003 (Augusta)  
Thursday, May 1, 2003 (Augusta)  
Tuesday, June 3, 2003 (Augusta)  
Wednesday, Oct. 8, 2003 (Augusta)

### COMMUNITY ARTS COMMITTEE

Thursday, Feb. 6, 2003 (Augusta)  
Thursday, May 15, 2003 (Augusta)

### PUBLIC ART COMMITTEE

Thursday, Nov. 21, 2002 (Augusta)  
Thursday, Jan. 16, 2003 (Augusta)  
Thursday, March 13, 2003 (Augusta)

### CONTEMPORARY ARTS COMMITTEE

Thursday, March 27, 2003 — MAA review (Augusta)  
Friday, March 28, 2003 — MAA review (Augusta)  
Friday, June 13, 2003 (Augusta)

### PUBLIC RELATIONS COMMITTEE

Thursday, Nov. 21, 2002, 9:30 a.m. (Augusta)  
Thursday, Jan. 23, 2003, 9:30 a.m. (Augusta)  
Thursday, March 13, 2003, 9:30 a.m. (Augusta)

### TASK FORCE ON ARTS INSTITUTIONS

Thursday, Nov. 14, 2002, 10 a.m. (Augusta)  
Friday, March 14, 2003, 1p.m. (Augusta)

## GRANT PROGRAM DEADLINES\*

[POSTMARK DEADLINES]

### ARTS AND HUMANITIES

Ongoing

### ARTISTS IN MAINE COMMUNITIES: CHALLENGE AMERICA

Application Oct. 7, 2002

### COMMUNITY ARTS: DISCOVERY RESEARCH

Letter of intent March 4, 2003  
Application April 8, 2003

### INDIVIDUAL ARTIST PROGRAMS

Individual Artist Fellowships Feb. 7, 2003  
MaineArtistAccess Directory Feb. 7, 2003  
Traditional Arts Apprenticeships Feb. 7, 2003

### ORGANIZATIONAL DEVELOPMENT

Ongoing

### PROFESSIONAL DEVELOPMENT RESOURCE GRANTS

Workshop Presentation Sept. 30, 2002  
Technical Assistance Oct. 1, 2002  
Jan. 2, 2003  
April 1, 2003

## CURRENTLY, THESE ARE THE DATES THE OFFICE WILL BE CLOSED EITHER FOR HOLIDAYS OR OFF-SITE COMMISSION MEETINGS.

Friday, Oct. 11, 2002	All state offices closed
Monday, Oct. 14, 2002	Columbus Day
Monday, Nov. 11, 2002	Veteran's Day
Friday, Dec. 6, 2002	Commission Meeting
Thursday, Nov. 28, 2002	Thanksgiving Day
Friday, Nov. 29, 2002	Thanksgiving Friday
Wednesday, Dec. 25, 2002	Christmas Day
Wednesday, Jan. 1, 2003	New Years Day
Monday, Jan. 20, 2003	Martin Luther King Jr. Day
Monday, Feb. 17, 2003	President's Day



# ARTS IN THE CAPITOL CALENDAR

THROUGH  
2004

## OCT. 21 TO DEC. 6, 2002

### MAINE CRAFT ASSOCIATION

location: Blaine House and Maine Arts Commission

### MADE IN MAINE PRODUCTS

location: Blaine House Sun Room

## DEC. 16, 2002 TO FEB. 14, 2003

### HEADING NORTH: BANGOR TO BAXTER

location: Maine State House, Blaine House and  
Maine Arts Commission

## FEB. 27 TO MAY 23, 2003

### FROM THE CAPITOL TO THE MOUNTAIN COUNTIES

location: Maine State House, Blaine House and  
Maine Arts Commission

## JUNE 2 TO AUG. 22, 2003

### CROSSING THE BORDER: YORK COUNTY

location: Maine State House, Blaine House and  
Maine Arts Commission

## SEPT. 1 TO NOV. 21, 2003

### PORTS OF CALL: ROCKPORT TO FREEPORT

location: Maine State House, Blaine House and  
Maine Arts Commission

## DEC. 1, 2003 TO FEB. 13, 2004

### THE ARTS DISTRICT: GREATER PORTLAND

location: Maine State House, Blaine House and  
Maine Arts Commission

## FEB. 23 TO MAY 21, 2004

### THE COUNTY: AROOSTOOK COMMUNITIES

location: Maine State House, Blaine House and  
Maine Arts Commission

## MAY 31 TO AUG. 20, 2004

### SHINING ON THE SUNSHINE COUNTY

location: Maine State House, Blaine House and  
Maine Arts Commission

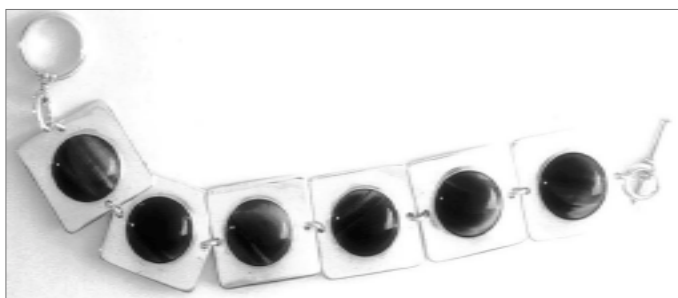
## AUG. 30 TO NOV. 19, 2004

### THE UPPER COAST: MOUNT DESERT ISLAND TO CAMDEN

location: Maine State House, Blaine House and  
Maine Arts Commission

For more information on the Arts in the Capitol  
calendar, visit [http://www.MaineArts.com/artists/  
capitol/index.shtml](http://www.MaineArts.com/artists/capitol/index.shtml)

Tiger Eye Bracelet, Jackie Lowell,  
2002, silver, 1" silver squares  
with 16mm tiger eyes.



Agate Pendant,  
Jackie Lowell, 2002,  
silver, 2.75" l, 1.5" l



## INTERNSHIP OPPORTUNITIES @MAC!

The Maine Arts Commission regularly has internship opportunities available. Duties involve routine clerical work in the arts administration field including written and phone correspondence, assisting with program areas and materials, and other office duties. For internship opportunities and/or to discuss possible projects, please contact Bryan W. Knicely, Assistant Director, at 207/287-2714 or email at [bryan.knicely@state.me.us](mailto:bryan.knicely@state.me.us) (TTY: 207/287-2360).

# A Grand Opening:

## Success at the Portland Museum of Art

by Hannah Brazee Gregory  
(photos by Bearnard C. Meyers)



Art enthusiasts anxiously awaiting the reopening of the newly restored McLellan House and the L.D.M. Sweat Memorial Galleries at the Portland Museum of Art had to wait no more on Saturday, Oct. 5 when the museum held its grand opening celebration.

The renovation and restoration of the L.D.M. Sweat Memorial Galleries and the McLellan House, which began in the fall of 2000, was intended to “complete the museum” as well as return the house to its original Neoclassical elegance and the galleries to their original Beaux-Arts splendor. In the process, one of the most distinctive spaces for the museum’s notable collection of 19th-century American art was created.

“We already knew the potential of the house and the restored galleries,” says Daniel O’Leary, director of the Portland Museum of Art. “But the big surprise was how well these spaces showcase our American paintings, sculpture and decorative arts. The renovations proved to be even more than we hoped in terms of addressing the needs of the museum and adding a wonderful dimension to our collection.”

Visitors to the Portland Museum of Art will travel through three architecturally significant buildings that

“These buildings together embody the history of the American Art Museum”

These buildings together embody the history of the American art museum,” says O’Leary.

The hard work involved in transforming these buildings to their current state of magnificence is apparent by simply viewing the buildings. But what is a bit less obvious is the story behind the restoration. The physical renovation effort itself was a challenge, but what

span two centuries: the late 20th century post-modern Charles Shipman Payson Building, the early 20th-century L.D.M. Sweat Memorial Galleries and to a grand early 19th-century home.”



“We spent six years preparing the museum to be in the right position to begin a capital campaign.”

Dan O’Leary  
Director  
Portland Museum of Art

about the challenge in finding support and funding for such a massive undertaking?

In January 2000, the museum launched a \$13.5 million capital campaign to raise funds for the preservation and educational interpretation of its two historic structures. But the story goes back much further than that.

“We spent six years preparing the museum to be in the right position to begin a capital campaign,” says O’Leary. “We tried very hard to demonstrate the value of the museum and build a case for its support.”

The museum built up its membership to more than 8,000 from 3,200. A push to increase visitors to the museum was a success, raising the numbers to about 180,000 a year, compared to 90,000 a year in the past. In addition, the museum’s budget was balanced in 1994 after having a history of deficits.

“All of these things are extremely valuable in helping donors to consider this a valid and worthwhile, and financially sound endeavor,” says O’Leary.

It took 1,000 days to raise the money according to O’Leary. More than 470 corporations and organizations came together with a willingness to make the project a success. The \$13.5 goal was exceeded by about \$100,000.

Contributing to the success, he says, were several factors: an outstanding campaign committee that all gave

“the big surprise was how well these spaces showcase our American paintings, sculpture and decorative arts.”





The McLellan-Sweat House in Portland (left) is now the site of a Study Center for the domestic, architectural and artistic history of 19th Century New England.

photos by Bearnard C. Meyers



**“The house itself is an object in the collection. It is our most marvelous work.”**

to the campaign, support of foundations, and committed current and past trustees. “The lead gift from the Libra Foundation was critical to this fundraising effort,” says O’Leary. “There are not a lot of corporations in Maine you can go to, so foundations and individual donors were an important part of this effort.”

What was unique about this fundraising effort was instead of going to people’s houses, they were asked to come and view a house.” It was five times more useful for [potential donors] to see the historic buildings in person and show them the potential

they possessed.” The campaign committee guided more than 287 personal and

group tours through the buildings during the capital campaign.

“We were very fortunate that there were hundreds of people that were anxiously waiting for the reopening of these buildings,” says O’Leary.

The reopening generated great publicity for the Portland Museum of Art, which has served to help broaden the museum’s audience. For example, the restored McLellan House gives the museum added

value to those interested in Maine’s history and who want to know more about the history of the house. The opportunity for use of the museum by school-aged children has also been increased. In addition to the newly reopened basement-level classrooms and studios, the McLellan House offers educational tour opportunities for school children.

The restoration has returned the McLellan house to the exceptional level of beauty that distinguished it as Portland’s grandest domestic setting in the early 1800s.

“The house itself is an object in the collection,” says O’Leary. “It is our most marvelous work.”





On Saturday, Oct. 5, 2002, the Portland Museum of Art reopened to the public two fully restored historic buildings which were the original Museum until 1980: the McLellan House (1801), a National Historic Landmark and preeminent example of Federal-era architecture, and the Lorenzo de Medici L.D.M. Sweat Memorial Galleries (1911), a series of sky-lit Beaux-Arts galleries designed by John Calvin



Stevens. These magnificent historic structures will be reunited with the Museum's modern Charles Shipman Payson building (1983), designed by I. M. Pei & Partners, to create a unique museum complex spanning three centuries of art and architecture. The new museum complex will chart the evolution of the American art museum, creating a visitor experience unlike any in the nation.

# The Art of Politics:

## What does Maine's next Governor say in support of the arts & culture?

### “Building Maine Communities Through the Arts and Culture” The Baldacci Plan

#### SUMMARY

The Vision: I am running for Governor because I want my son Jack and your sons and daughters to find opportunities here in Maine. I want to make Maine a leader in providing opportunity for ALL Mainers north, south, east, and west. That means good jobs with benefits, an educated workforce, a clean environment, health care for all Mainers, and a stable climate for businesses, both large and small. To do this, we need bold and creative action.

Achieving the Vision: Maine's future prosperity depends upon a highly educated and creative workforce, and an innovative economy one that prizes fine papermakers and shipbuilders, farmers and fishers, artists and designers, actors and musicians, and the cultural events and institutions that make for vibrant Maine communities. As the Bangor Daily News recently put it, “Maine's sparse population in much of the state means that it must work to attract creative types such as artists and authors, scientists and software designers in addition to growing some locally, if Maine is to survive in the changing economy.”

Today, after a full generation of organized effort by many individuals and groups, we can say with pride that, in the arts and culture, Maine has it all! A vigorous cultural life exists in all parts of Maine, in every community. In 2000, the creative sector of our economy employed fully 14,000 people. Maine has not, however, taken full advantage for our people of the creative economy, as have other states in New England. What we possess as a state in the arts and cultural resources is truly remarkable; and the prospect of connecting these resources with a new, creative economic model presents a great opportunity for Maine and for all Maine communities. The following five steps will make this connection; strengthen our families, our communities, and our cultural institutions; and create the beginnings of a public/private, state cultural policy for Maine:

#### 1. PROMOTE THE ROLE OF THE ARTS IN MAINE PUBLIC EDUCATION

Arts education teaches life-skills and disciplines that support full and rewarding lives. These same skills and disciplines are needed for the 21st century workforce as a whole, not just

for those who will work in the arts and culture. Maine's arts education programs must remain strong and on a par with other, basic disciplines if Maine is to develop the creative problem solvers we need for the new, knowledge-based economy.

#### 2. SUPPORT THE NEW CENTURY COMMUNITY PROGRAM (NCCP)

The Maine Cultural Affairs Council, a unique collaborative of state government and private organizations, has delivered \$4.2 million in state matching grants to Maine communities, to preserve Maine's local, cultural resources and strengthen their effectiveness. In the process, the NCCP has generated \$13.5 million in matching funds and in-kind assistance, and has gained recognition as a national model of public/private cultural collaboration and policymaking. State support of the NCCP must continue, to prevent erosion of our state's precious cultural resources, and as a foundation for building the creative economy.

#### 3. REVITALIZE MAINE'S DOWNTOWNS AND VILLAGES

Today, Maine's cities, towns, and villages abound with examples of how the arts and culture can revitalize our community centers, with significant benefits for the local and state economies. Maine has an unsurpassed stock of historic and architecturally significant buildings, urban spaces, and town and village centers with Maine's distinctive sense of place. Creative use of these buildings and spaces is one way to strengthen the identity of our communities, stimulate community development, bring business to our downtowns, combat sprawl, and improve our local economies. Local museums, libraries, and other cultural organizations are critical elements of a successful downtown. Programs in various states of progress are underway all across Maine in places like Portland, Norway, Lewiston/Auburn, Augusta, Dover-Foxcroft, Bangor, Rockland,



(Baldacci continued . . . )

Stonington, Eastport, and the entire St. John Valley and must be financially supported on a continuing basis by state government.

**4. SUSTAINABLE DEVELOPMENT**

Healthy cultural resources are part of the solution for Maine on a continuing basis, rather than simply another sector to be supported by taxes. Cultural tourism, closely allied to nature tourism, is a major way to increase this sector's well-being and Maine's own. According to the U.S. Department of Commerce, the value of cultural tourism to Maine exceeds \$1.3 billion annually, and involves more than 14,000 jobs. A state-led task force on sustainable tourism will help explain and enlarge the role cultural tourism plays in the Maine economy; and make recommendations to assure we don't kill these resources by "loving them too much." It will also identify opportunities for cultural agreements with other countries, to promote the state's products and artists abroad, and bring new, international business opportunities home to Maine.

**5. RESEARCH**

The creative economy is today in its infancy in Maine, and it will take new knowledge to realize its full potential and sustain our precious resources. More research on Maine arts, culture, and their associated institutions is needed; and we will encourage this through partnerships among the Maine Cultural Affairs Council, our private colleges and public universities, the Maine Development Foundation, the state's network of public libraries, and others. In addition to baseline information, we will develop case studies of successful resource protection and community revitalization strategies in our cities, towns, and villages; and use these to help other communities learn and attract the private and public resources needed to build and sustain their own creative economies.

For more information, visit [www.baldacciforgovernor.com](http://www.baldacciforgovernor.com).

# Jonathan Carter

## Statement for Maine Arts Commission

Jonathan believes that promotion of art and culture is critical to the health of our society, as both help us to hold on to our heritage and identity and preserve our culture and way of life. Both are also major economic contributors to the state. In fact, the number of people employed in the arts and culture in Maine is greater than the number working in the software industry. There are 14,000 people working in fields relating to art and culture and those people generate over 1.3 billion dollars in gross state product per year.

Art and culture are important for economic development as they help businesses attract employees to the area and help them attain more creative people. Culture and the arts are also extremely important in the development of our children, and education in these areas should not only be allowed to continue in our schools but should be expanded to cover a greater part of the curriculum.

For more information, visit [www.cartergov.com](http://www.cartergov.com)

**ON AUGUST 21, THE MAINE CULTURAL AFFAIRS COUNCIL (CAC) HOSTED A GUBERNATORIAL CANDIDATES FORUM ON CULTURAL AFFAIRS AT THE HISTORICAL SOCIETY IN PORTLAND.**

The evening was hosted by Renny Stackpole, Chair of the Council, and the presentation included John Rohman, former mayor of Bangor, and Robert Woodbury as moderator. Three of the candidates were either present or represented that evening to express their views on the future of arts and culture if elected in November. All four Gubernatorial candidates were invited and received background material prior to the evening. As follow-up to the forum that was widely attended, the CAC along with the Maine Community Cultural Alliance contacted each of the candidates for written statements. These are the statements that were received.

# Peter Cianchette

## Statement for Maine Arts Commission

Having read the Maine Arts Commission's five-year strategic plan, I can say I am in general agreement with the Commission's goals. I value artistic expression and the contributions that Maine's artists make to our cultural heritage. Art can be an enriching and elevating addition to life for the people of Maine and for the many tourists our state attracts.

I believe that school children should be instructed in various arts, from drawing and painting to music and stage performances. I also believe that art in "the public square" can provide an uplifting element for all to enjoy.

With regard to state funding of various artistic programs, I am firmly committed to providing avenues in which Maine can celebrate its wonderful community of artists. Even in difficult financial times, it is possible to work cooperatively and creatively to ensure that Maine people are exposed to the arts. I am convinced that while budgets may be tight, our ability to provide a rich and diverse cultural environment need not be diminished.

For more information, visit [www.cianchetteforgovernor.com](http://www.cianchetteforgovernor.com)

# John Michael

No response by print deadline.

For more information, email [RepJohnMichael@aol.com](mailto:RepJohnMichael@aol.com).

# PAL chair, Artist, Teacher, Intern – Laurie Brooks Cates pounds metal & keyboard

The Arts in Education Program was fortunate this summer to have Laurie Brooks Cates working as an intern in the program. Laurie teaches Visual Art and English Language Arts in the Winslow School system. She also chairs the Partners in Arts & Learning (PAL) team for her school system. Laurie is a practicing artist and has her own greeting card design company. In her "spare" time she is pursuing a degree in arts education, completing a sculpture class this summer at University of Maine Augusta as well as helping out at the Maine Arts Commission

Thanks to Laurie, much of the information contained in PAL plans and the attendant interim/final reports from school systems statewide is now available in an accessible format. This information will be helpful as the Commission designs professional development offerings in the future and to the Maine Department of Education in its efforts to implement the Maine Learning Results, especially in Visual and Performing Arts. Eventually, the information can also help artists/educators focus their visiting artist services to schools.

The Commission is grateful for Laurie's organizational skills and good humor, as well as her artistry, and wishes her well this school year.



LAURIE BROOKS CATES PUTS FINISHING TOUCHES ON HER SCULPTURE. LAURIE INTERNEED IN THE ARTS IN EDUCATION PROGRAM IN JULY AND AUGUST, 2002. PHOTO BY ANNE LAMBERT.



New Arts Card  
New Arts Card helps Make  
the case for Arts Education

The Arts are Basic Coalition (ABC) has worked with the Maine Arts Commission to produce a card filled with easy to use information about the importance of arts education and how parents, teachers and students can take action to support arts education in their schools and communities. The ArtCard is strikingly colorful and outlines advantages an arts infused education offers our children. Research sources are cited. Multiple copies of this colorful publication are available for constituents to use at conferences, school board meetings or mailings to local legislators.



# Teachers and Artists Learn & Play

BY BARRI LYNN MOREAU,  
PCA EDUCATION AND COMMUNITY OUTREACH COORDINATOR

## THE SIZZLING DAYS OF SUMMER DIDN'T WILT

the 40 plus participants of The Maine Artists and Teachers Exchange (TMATE) conference held Aug. 6-7 at the beautiful China Lake Conference Center. Enthusiastic word-of-mouth reviews from many participants who had attended previous TMATE conferences filled the Maine Arts Commission/Arts in Education-sponsored workshops to capacity.

Superintendent and arts advocate award winner, Rich Abramson from Union 42/Maranacook CSD, opened the conference with a number of suggestions for maximizing support and advocacy for arts education from superintendents. He challenged participants to come up with additional suggestions. One suggestion was to have students send a written invitation to the superintendent asking him or her to introduce or participate in the arts activities.

Teachers and artist-educators attended a wide variety of action-packed 2½ hour workshops. Possibilities included multi-cultural mask making with Libby Marcus; French Canadian folk dance with Cindy Larock; techniques and tips for including the visual arts in the elementary classroom with M.L. Libby; songwriting with children with Martin Swinger; transforming family stories into small books using photo transfer and interviewing techniques with Donna Gold and Pat Weaver; and dancing in the classroom with Gwyneth Jones and Paul Sarvis.



The second day of the conference began with a presentation on assessment given by Annette Houston of SAD #48 which detailed her district's efforts toward choosing and creating appropriate assessment tools to help students document their achievements toward meeting the visual and performing arts learning standards.



In addition to the camaraderie and skills the teachers and artist-educators were developing, the participants enjoyed their off-time by reading on the dock, or swimming and canoeing at the lake. The center also provided excellent food and restful accommodations.

## TMATE CONFERENCES ARE HELD ANNUALLY IN EARLY AUGUST.

*Note: The Maine Arts Commission is interested in offering mini-TMATE conferences more often in other regions of the state. It is seeking partner organizations (schools or cultural organizations) to help host and plan these regional conferences. If you have interest in partnering with the Commission to make professional development in the arts more available for teachers and/or artists, please contact David Cadigan, Arts in Education Associate at: 207/287-2790, (TTY: 207/287-2360) or email [david.cadigan@state.me.us](mailto:david.cadigan@state.me.us)*

# Creating a Heritage

By Alicia Anstead

Reprinted courtesy of : Bangor Daily News,  
07/13/2002

## Passamaquoddy elder honored for career as basket maker



*The eyes of Clara Neptune Keezer*, a Passamaquoddy elder, brighten when she recalls the moment a voice on the other end of the phone announced that the basket maker from Pleasant Point near Perry had been awarded a 2002 National Heritage Fellowship from the National Endowment for the Arts (NEA). "I was happy," she says quietly. "Later that night, I had lots of tears."

On this day, she sits in the Circle of Four Directions wing at the Abbe Museum in Bar Harbor, where a reception is taking place to commemorate her award. In the middle of the circular room, which distantly resembles a teepee, her fancy baskets are neatly arranged in a low-lit case emitting piped-in Indian ceremonial music.

In the careful atmosphere of this setting, Keezer's baskets echo back over the years, not just the 70-plus years she has been alive, or the 200-year tradition of basket making in her family, but the 12,000 years that Indians have been in what the rest of us call Maine. Here, they harvested brown ash, pounded and split it, wove it into patch baskets to nestle into birch-bark canoes or to carry food from hunting and gathering expeditions. Here, they collected the sweetgrass, braided it or wound it around other materials. Later, much later, Europeans used the baskets, too. Later still, Victorian-minded tourists bought them as baubles and gifts.

But that was long ago and in the ensuing years, as Indian culture was challenged in new ways that had to do with land settlements and educational pursuits, the baskets fell into quiet practice among the Wabanaki, among the People of the Dawn.

All the while, Keezer was making baskets, sometimes with her sisters, sometimes with her own children, and eventually with other young members of her tribe but also with members of all four Maine Indian tribes: Passamaquoddy, Penobscot, Micmac, Maliseet. Once her work might have been thought of as factory production. She made baskets; she sold them. Now, in a country that has not always been kind to her people, she is - quietly, as usual - a national treasure.

Keezer is one of three Mainers to win the National Heritage Award since it was established in 1982, and one of two Maine Indian basket makers - Mary Mitchell Gabriel of Indian Township is the other - in eight years to win what is considered the nation's most prestigious award for traditional artists. It comes with a \$10,000 gift and an invitation to be honored at a September ceremony in Washington.

For Keezer, it also brings praise from the people who have worked alongside her. "Clara is admired by everyone on the reservation," said Molly Neptune Parker, a

basket maker from Indian Township. "Everyone has their own style that is special, but Clara's is shapely, colorful and fine. I think it's great that she got the award because it tells the little ones that they can be as good as Clara and Mary."

Since she was a child in Sipayik, the original Passamaquoddy name for Pleasant Point, Keezer was surrounded by basket makers - her father, her mother, her grandparents and six siblings all had a hand in the native craft. She made her first basket at age eight: "I don't remember the shape. It was from a mustard or mayonnaise jar that I used as a mold. I got 50 cents when I sold it."

These days, Keezer's pieces, which are primarily fancy baskets, are in demand. Or, as Keezer likes to say: "When I first started, the baskets would sell for 25 cents. Now they sell for 25 dollars."

Carpal tunnel syndrome has compromised the frequency with which she can make baskets. For now, her skills are curbed by pain in her hand. Income from the baskets is not quite enough to earn a living anyway. But Keezer fondly recalls the days when she rose at 6 a.m., worked all day, played bingo at night, and then went back to making baskets until early in the next morning.

"It was always around me and I took it for granted," says Keezer, who learned the craft from her mother and grandmother. Her own grown sons make baskets. Her sister Theresa Neptune Gardner is a basket maker and teaches apprentices. Keezer's other sister Angela Barnes, who is in her 80s, also makes baskets. Outside of the family, Keezer has two apprentices who go to her house both to learn the skill and to assure the preservation of the techniques.

"Our culture is dying off," said Keezer. "I hope we can keep on teaching the younger ones."

Recognition for Keezer's contribution to American traditional arts comes at the 10-year anniversary of the Maine Indian Basketmakers Alliance (MIBA), a not-for-profit organization that has meticulously organized, promoted and preserved the indigenous craft. With NEA help, MIBA also provides outreach to schools and the opportunity for young apprentices to work alongside traditional masters such as Keezer and Gabriel, each of whom is now officially deemed a "living national treasure."

Their works are on display at the Wabanaki Arts Center Gallery, a showcase and store for basket maker products. Located on North Main Street in Old Town, the gallery is situated on the banks of the Penobscot River and across from Indian Island, where Theresa Secord Hoffman's family lived.

"We are literally a stone's throw away from where people were making these baskets 100 years ago," said Hoffman, director of the gallery, executive director

of MIBA and a respected basket maker in her own right. "Basket making was considered menial work in my mother's day. People didn't get much money for the baskets, and imports from places such as the Philippines dried up the market. People didn't care where they got their baskets from. Before the interstate, the baskets were a big draw for tourists. But now that has changed too."

Hoffman didn't recount the history of baskets in the area by way of complaint. Indeed, the work of the alliance represents a success story of bringing Maine Indian basket making back from the brink of extinction. More than 34 MIBA members have baskets and other traditional crafts on sale at the Wabanaki Arts Center, which opened last December.

Other than the annual Native American Festival in Bar Harbor, the Common Ground Fair in September and the Annual Maine Indian Basketmakers Market at the Hudson Museum in Orono, the gallery offers one of the largest collections of sellable baskets in the state.

In a decade, MIBA has doubled in size and annually progresses toward becoming a thriving organization. Nevertheless, of the 55 founding members, 17 have died. Among the 38 survivors, the average age is 63. It's worth noting, too, that the average age of the newer members is 43. Given these numbers, Hoffman realizes the urgency to securing a strong foundation for keeping the methods of gathering and preparing materials, and making the baskets well-documented. There is a budding crop of young basket makers, but as Keezer points out, it takes time to develop the skill.

"When young people first start, they just want to get it finished in a hurry," she says. "I tell them to take their time. Most of them do want to learn but it's hard with so much else going on."

For Hoffman, the apprentice programs that Keezer and other Indians offer are a way to "practice culture."

"People have to experience pride in their lives and culture because certainly they put up with a lot of the opposite," said Hoffman. "We are always worried about supply. Our population of basket makers lives in tribal communities. Just making a living is difficult. It's harder and harder to get young men to find the trees and pick the grass, dry it and bundle it. The people who do it feel a cultural duty. They did it with their grandparents and remember doing it. It's what they have always done."

Hoffman and Keezer are doing what they, too, have always done as Indian basket makers. But they are also blazing new trails that seek to put the crafts of Maine's original people - those who have lived in the northeast corner of the country for 12,000 years - at the forefront of cultural preservation and economic possibility.

*"Our culture is dying off. I hope we can keep on teaching the younger ones."*

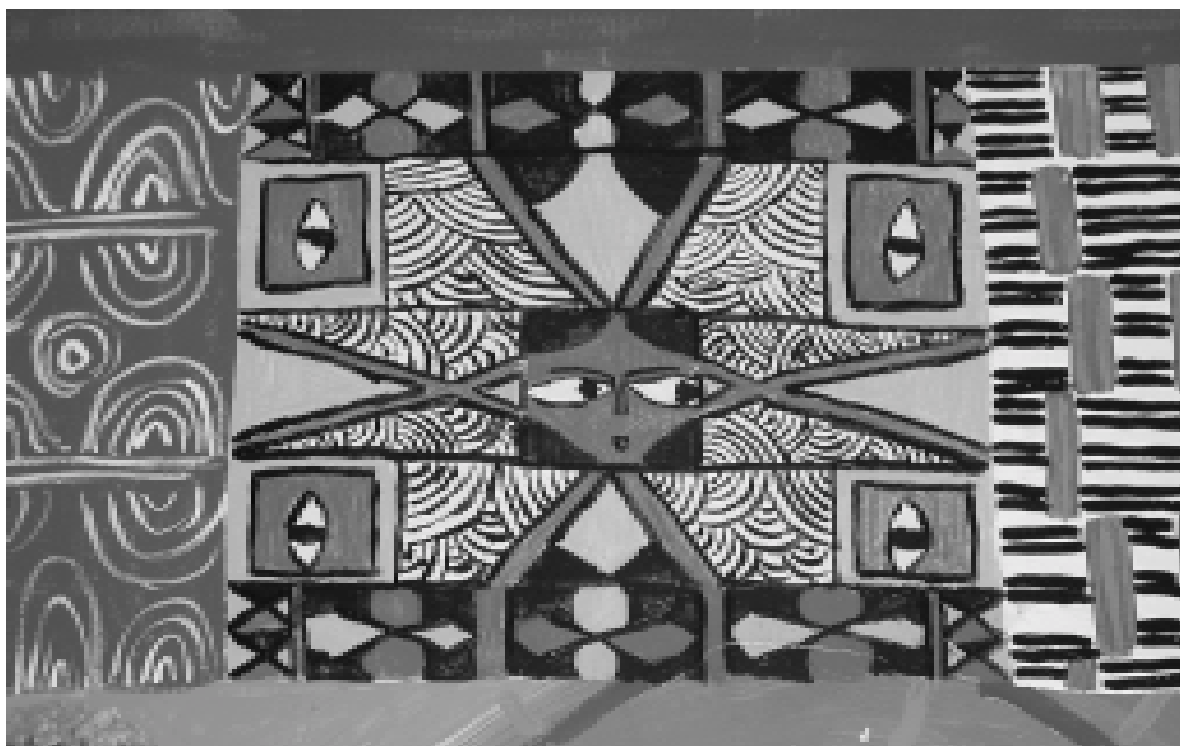


# Perryman Village Mural Completed

*On August 22, residents of Perryman Village,* near Brunswick celebrated a new mural in the Perryman Village Community Center. The mural was painted in July by young artists guided by artist Natasha Mayers, as part of the Arts for Youth program organized by the Brunswick Area Arts and Cultural Alliance, and funded in part by the Maine Arts Commission. The colorful design, according to BAACA Executive Director Judy Lloyd, reflects some of the interests and heritage of the youthful artists who designed it.



Photos by Keith Ludden





# MAC Prepares For Next Round of Traditional Arts Apprenticeship Applications

February 7<sup>th</sup> is the deadline for the next round of applications to the Maine Arts Commission's Traditional Arts Apprenticeship program. To apply for the program, master traditional artists team up with an apprentice willing to learn the skills of the master and carry on the tradition. Under the program, the master artist receives a stipend to compensate for the time spent teaching the apprentice, and the apprentice receives a smaller stipend to offset the expenses of travel and materials.



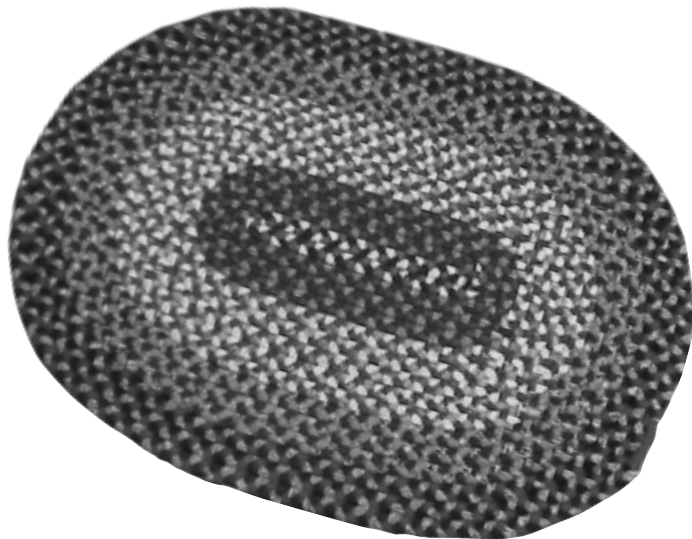
RUG MAKER BERTHA VOISINE AND APPRENTICES: L TO R. REBECCA ROY, CHRISTINE ROY, AIMEE ROY, KATE ROY, JULIE TRUDEL, BERTHA VOISINE, STACY MARTIN.

PHOTO: MAINE ACADIAN ARCHIVES

Four master traditional artists are currently relaying valuable gifts to their communities through the Traditional Arts Apprenticeship program. In a unique arrangement with eight women in the St. John Valley, Bertha Voisine, of Ft. Kent is teaching her skills to a new generation of braided rag rug makers. Bertha's rugs have become well known for their striking color combinations. In Lewiston, Benoit Bourque is continuing to teach his apprentice, Cindy Larock in the Quebec stepdancing tradition, while Franco fiddler Ben Guillemette, of Sanford is ensuring his musical style continues by teaching apprentice Veronica Delcourt-Branch. In Portland, Cambodian musician Pirun Sen teaches his

musical traditions to apprentice Anthony Chhem. Bourque, Guillemette and Sen are veterans in the Traditional Arts Apprenticeship program.

For more information about the Traditional Arts Apprenticeship program, contact Keith Ludden at 207/287-2713 (TTY: 207/287-2360) or email him at [keith.ludden@state.me.us](mailto:keith.ludden@state.me.us)



BRAIDED RAG RUG, BERTHA VOISINE, FORT KENT.

PHOTO: MAINE ACADIAN ARCHIVES



## New Directory Published

ON SEPTEMBER 29, THE ARTS COMMUNITY IN WASHINGTON COUNTY CELEBRATED THE COMPLETION OF ITS NEW CULTURAL DIRECTORY. WASHINGTON COUNTY BEGAN ITS DISCOVERY RESEARCH PROJECT IN 2002. THE PUBLICATION OF THE DIRECTORY IS ANTICIPATED AS A FIRST STEP IN PLANNING THE CULTURAL DEVELOPMENT OF THE DOWNEAST REGION.

## The Maine Arts Commission introduces its 2002 Fellows in visual arts, craft and film

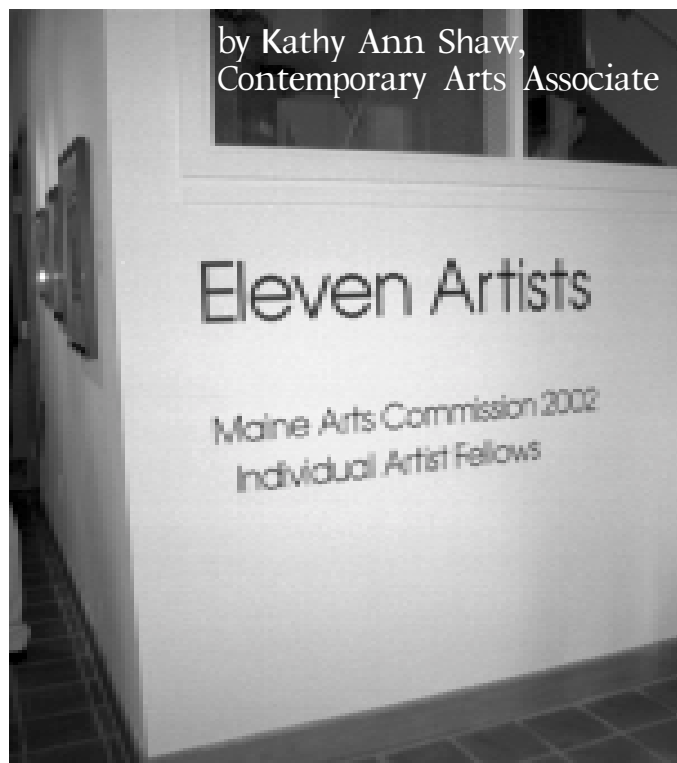
**ANOTHER WONDERFUL, DIVERSE GROUP OF DEDICATED ARTISTS MAKE UP THIS YEAR'S SLATE OF MAINE ARTS COMMISSION'S INDIVIDUAL ARTIST FELLOWSHIP AWARDEES.**

Also, in a very exciting turn of events the program was expanded this year to 11 awards, including the first annual Partners in Maine Film Fellowship awarded in partnership with the Maine Film Office.

The purposes of the Individual Artist Fellowship Program are to reward artistic excellence, to advance the career of the recipients and to promote public awareness of Maine artists. This year, artists working in the fields of media arts (film and scriptwriting) traditional arts (craft) and visual arts (ceramics, fiber, furniture, glass, jewelry, metal, painting, paper, photography, printmaking, sculpture and wood) were eligible to apply. Artistic excellence is the sole criterion for determining awards.

Fellowship winners were selected by a multi-disciplinary jury from a total of 158 applicants. Jurors were: Mr. Robert Dente, painter, printmaker and educator from West Hartford, Connecticut; Mr. J.T. Foster, independent filmmaker and producer, from Coventry, CT; Ms. Jennifer Gilbert, Curator, New England Quilt Museum in Lowell, MA; Winnie Lambrecht, Ph.D., independent filmmaker and folklorist for the Rhode Island Council on the Arts, Providence, Rhode Island; and Ms. Vicki Wright, Director, Art Gallery, University of New Hampshire, Durham.

This year's winners are: Ms. Holly Berry, Waldoboro, Fellow in Printmaking; Ms. Christina Boucher, Portland, Fellow in Puppetry; Mr. John Paul Caponigro, Cushing, Fellow in Photography; Mr. John J. Farrell, Freeport, Fellow in Carving and Theater Design; Ms. Gayle Fraas and Mr. Duncan Slade, Edgecomb, Fellows in Fiber Arts; Mr. Tom Hall, Portland, Fellow in Painting; Ms. Sarah Knock, Freeport, Fellow in Painting; Mr. George Pearlman, St. George, Fellow in Ceramics; Ms. Ann Thompson, Biddeford, Fellow in Mixed-media Flatware; Ms. Dudley Zopp, Belfast, Fellow in Painting and Ms. Nancy Andrews, Seal Harbor, First Annual Partners in Maine Film Fellow.



Photos by Hannah Brazee Gregory

## Holly Berry

Waldoboro  
printmaking

MFA candidate, Boston University, Boston, MA, 1983-85. BFA, illustration, Rhode Island School of Design, Providence, Rhode Island, 1975-1979.



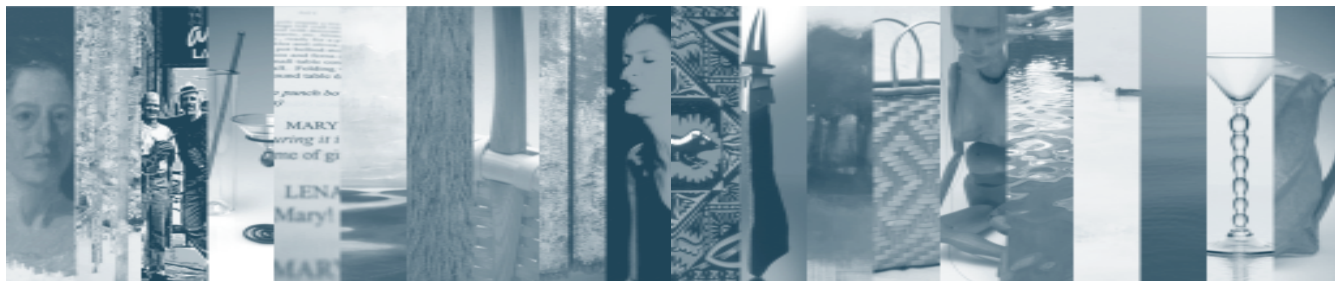
Ms. Berry has exhibited broadly throughout Maine and along the east coast for many years. In Maine her prints have been featured in

group, juried and solo shows at venues including: Roundtop Center for the Arts, Damariscotta; Davidson and Daughter's, Portland; Portland Museum of Art, Portland; Gallery 68, Belfast; Turtle Gallery, Deer Isle; Connections Gallery, Brunswick; West Island Gallery, St. George; Barn Gallery, Ogunquit; University of Maine, Lewiston; Mast Cove Galleries, Kennebunkport; Waldo Theatre Gallery, Waldoboro; Chocolate Church, Bath; Center for Contemporary Art, Rockport .

She is a member of The Boston Printmakers and has exhibited in many national juried shows as well as at Purdue University, No. Lafayette, IN; Art Institute of Boston and Brockton Art Museum, MA; Rose Art Museum, Waltham, MA; Wood-Gerry Gallery, Providence, RI. Her work is featured in The Complete Manual of Relief Printing, published 1988, D. Kindersley, London.

In addition to printmaking, Ms. Berry is an award winning children's book illustrator represented by Studio-Goodwin Sturges, Boston, MA. Publishers and clients include: Harper Collins; Dutton Books; North South Books; Houghton Mifflin Co.; Scholastic Books and eeBoo Corp. Her illustrations have been chosen for exhibits at the State House, Augusta, and Portland Public Library, Portland, ME; Brick Store Museum, Kennebunk, ME; Society of Illustrators, New York, NY; Design Center, San Francisco, CA; Cheltenham Center for the Arts, PA; University of Connecticut, Storrs, CT; and the Art Institute of Chicago, Chicago, IL.

Jury comments: [Her prints] are amazingly satisfying in their electricity, linear quality and use of color ... playfulness.





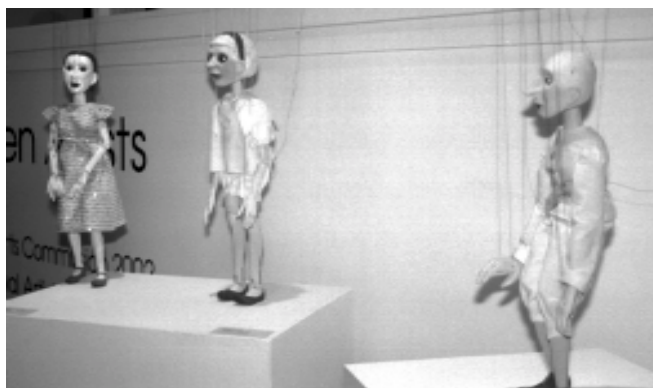
## Christina Boucher

Portland  
puppetry, marionettes

Ms. Boucher began making marionettes six years ago, and after working with polymer clay, began to study with her grandfather who taught her "the substantial and timeless" craft of woodcarving. She began carving puppets in the Putterstein method, outlined in a book she discovered by W. A. Dwiggins, whose marionettes are housed in the Boston Public Library collection. The big leap in her education came when she found a marionette-making course in Prague and "benefited from the hundreds of years of tradition that they have in making puppets."

Ms. Boucher has developed her craft technically and aesthetically and has begun to do commissions for specific collectors. She has continued to study the use of tools and carving, and has begun to design new types of controllers for her marionettes. Her most recent works have been carved in the Czech style leading to stronger marionettes that perform in better ways. She has demonstrated her technique most recently at the Portland Flower Show, Portland, Maine in March.

Jury Comments: [Her puppets are] expressive ... artfully made and soulful ... something lives in the eyes, exaggerated, childlike and lonely...elongated and evocative...great attention is paid to detail.



## John Paul Caponigro

Cushing  
photography



BA, art and literature, University of California at Santa Cruz, Santa Cruz, California, 1985-1988. Yale University, New Haven, CT, 1983-1985.

Mr. Caponigro's work resides in diverse public and private collections including: The Museum of Fine Arts Houston, Princeton Art Museum, the Estee Lauder Collection and locally at the Portland Museum of Art and The Farnsworth Art Museum. He has exhibited extensively and internationally. A selected list of venues at which he has had solo exhibitions are: Palmer Museum, Pennsylvania State University, 2002; Carmel Photographic Workshops & Exhibitions; Muse Archeological Regional, Val d'Aosta, Italy, 2001.

John Paul Caponigro: Adobe Photoshop Master Class was published in 2000 by Adobe Press. He is currently working on the second edition of the book which will be available in fall 2002. Meditations on Nature, Regione Autonoma Valle d'Aosta was published in 2001. It was a comprehensive catalogue designed to accompany "John Paul Caponigro: Meditations on Nature", an exhibit of seventy-one images made between 1994 and 2001. Selected books including the artist's work are: Photography, 7th Edition, London, Upton, Kobre & Brill, Prentice Hall, and The Book of Alternative Photographic Processes, by Christopher James, Delmar Press, both in 2001.

Jurors' comments: [The photographs display] universal natural forces ... delicate ... spectacular ... images extend far beyond surface.

## John Farrell

Freeport  
carving & theater design

Certificate, Institut Internationale de la Marionnette, 1984. BA, Yale University, New Haven, CT, 1979.

In 1982 Mr. Farrell co-founded Figures of Speech Theatre with his wife Carol Farrell. Together they have created 16 works of original theater in which puppets are pivotal performers. Touring highlights include: Los

Angeles Children's Museum; Semaine de la Marionnette, France; Smithsonian Institution's Discovery Theater; Experimental Theater Festival, Bulgaria; New Victory Theater, New York; and the John F. Kennedy Center for the Performing Arts, Washington, D.C.

On tour in Japan in the 1980s, Mr. Farrell met and began studies with Toru Saito, master carver of Bunraku puppets. This led to six months of study in Japan in 1999-2000 when he was one of five American artists awarded a Creative Artists' Program Fellowship from the Japan-United States Friendship Commission. One year later Mr. Farrell curated The Master's Eye: Puppets of Japan at the Maine College of Art as part of the World Puppets Portland festival, of which Mr. Farrell was the artistic director. He has taught puppet carving at the Haystack Mountain School of Crafts, and currently serves on the board of directors of the Japan-America Society of Maine.



## Gayle Fraas & Duncan Slade

Edgecomb  
fiber arts

Ms. Fraas and Mr. Slade comprise an artist team who have worked together to develop a single body of work for over 25 years. A selection of their exhibitions include: "The Walsh Collection," University of Kentucky Art Museum, Lexington, KY, 2001; "Fraas-Slade," Works Gallery, Philadelphia, PA; "Haystack: Pivotal Transformations," Center for Maine Contemporary Art, Rockport, ME, 2001; "Fabric and Fiber '99", Portland Museum of Art, Portland, ME, 1999; "Frontiers: the Art Quilts of Gayle Fraas and Duncan Slade," (retrospective), 1998; "Full Deck Art Quilts," Renwick Gallery, Smithsonian Institution, Washington, DC, and traveling, 1995-2000; "The Art Quilt", Los Angeles Municipal Art Gallery, Los Angeles, CA and traveling, 1986-1989; "The New American Quilt," American Crafts Museum, New York, NY and traveling, 1976-1979.

In addition Fraas-Slade works are found in corporate and public collections across the nation including: the American Crafts Museum, New York, NY; John Nuveen and Company,



Inc., Chicago, IL; Fidelity Management and Research, Boston and Salt Lake City, UT; University of Nebraska International Quilt Study

Center and Departments of Marine Resources and Motor Vehicles, State of Maine.

Ms. Fraas and Mr. Slade have been honored with a National Endowment for the Arts/New England Foundation for the Arts fellowship in 1995, residency at the Leighton Artists Colony, Banff Center, Alberta, Canada; and a Major Project Commission grant, Artpark, Lewiston, New York, 1980. They received one of the first Maine Arts Commission Individual Artist Fellowship awards during the program's inaugural year in 1988/89.

Jury Comments: Their work is inventive and so technically accomplished...great impact and quality ... unusual notion of fabric designed around a central image ... intimate, tactile realism ... visual interpretation of the surface ... innovative.

## Tom Hall

Portland  
painting



University of Oregon, 1979.

Mr. Hall's paintings have been exhibited extensively throughout the region with solo exhibitions held at the June Fitzpatrick Gallery and Greenhut Galleries, Portland, ME; the former O'Farrell Gallery, Brunswick, ME; AVA Gallery and Art Center, Lebanon, NH; University of Southern Maine, Gorham, ME; and the Bromfield Gallery, Boston, MA. Selected group exhibitions include: "25<sup>th</sup> Year Anniversary, Greenhut Galleries, Portland, ME, 2002; "50<sup>th</sup> Year Anniversary" and "Print Portfolios," Center for Maine Contemporary Art, Rockport, ME, 2001; "The Maine Landscape," Clark House Gallery, Bangor, ME, 2000; "Works on Paper: The Bruce Brown Collection," Portland Museum of Art, Portland, ME, 2000; Attleboro Forum '95," Attleboro Museum, Attleboro, MA, 1995 and "Collaboration," Amos Eno Gallery, New York, NY, 1992.

Mr. Hall received two awards, the Massachusetts Cultural Council Contemporary Arts Grant and the Mass Arts Lottery Grant in the late 1980s. His work is included in the collections of the Boston Globe and Prudential Life Insurance Company, Boston, MA; the Portland Museum of Art, Portland, ME; and the Farnsworth Art Museum, Rockland, ME.

Jury Comments: [His paintings exhibit a] wild factor while at the same time they are meditative ... attractive ...seductive ... spiritual.

## Sarah Knock

Freeport  
painting

BFA, Boston University, Boston, MA, 1988.

Ms. Knock's paintings have been featured in four solo exhibitions at Greenhut Galleries, Portland, ME since 1994 and at the J.S. Ames Gallery, Belfast, ME in 1995. Her work has also been showcased in the following group exhibitions: "Send in the Marines: 8 Marine Artists," Penobscot Marine Museum, Searsport, ME, 2002; Maine Women in the Visual Arts," Colby College Art Museum, Colby College, Waterville, ME; "Realism 2001," The Stage Gallery, Merrick, New York, 2001; "Carina House: The First Decade," Farnsworth Art Museum Rockland, ME, 1998; "Sources of Inspiration", Maine Coast Artists, 1998; "Maine Coast Artist Annual Juried Exhibitions, Rockport, ME, 1990 and 1996; and "Landscapes and Seascapes," J. S. Ames Gallery, Belfast, Maine, 1992 and 1993.

Ms. Knock's paintings appear in the collections of McCandless, Epstein, and O'Donovan, LLP; People's Heritage Bank; Marcus, Grygiel and Clegg, P.A.; MBNA; L. L. Bean; Coopers and Lybrand and Blue Cross/Blue Shield of Maine.

Her work will be included in an upcoming book by Carl Little entitled Art of Maine Winter and an invitational, "The Portland Show," at Greenhut Galleries, October 2002.

Jury Comments: [Her paintings are like] visceral interpretations of Maine's nature ... great clarity of light ... images escape the bounds of photo-realism, evolving into poetry.





## George Pearlman

St. George  
ceramics



MFA, ceramics, Pennsylvania State University, 1994.  
School of Visual Arts, New York, NY, 1984.  
BS, logistics, Syracuse University, Syracuse, NY, 1983.  
Rhode Island School of Design, Providence, 1978.

Mr. Pearlman's ceramics have been exhibited in a variety of exhibitions including: "Work of the Hand," Center for Maine Contemporary Art, Rockport, ME, 2000 and 2001; "Penn State Alumni Show," Baltimore Clay Works, Baltimore, MD, 1998; "Fletcher Challenge," Auckland, New Zealand, 1994; and "American Clay Artists," Port of History Museum, PA, 1989.

Mr. Pearlman has taught ceramics extensively at such venues as: Hope College, (head of ceramics department,) Holland, Michigan; University of Maine, Augusta; University of Minnesota, St. Cloud. Radcliff College, Cambridge, MA; Watershed Center for the Ceramic Arts, Edgecomb, Maine and Pennsylvania State University. He won a prestigious McKnight Foundation Grant for a Northern Clay Center residency and exhibition in Minneapolis in 1997-98.

Juror's Comments: [His ceramics are] wonderfully painted ... there is a consistency in the way they are formed ... strong ... they become animated!

## Ann Thompson

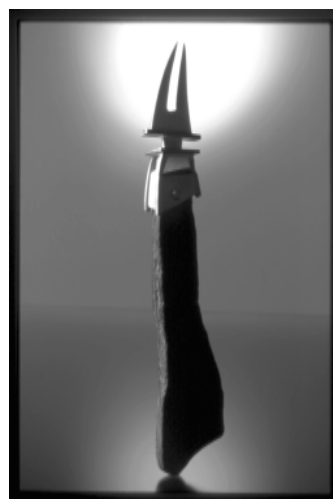
Biddeford  
mixed media flatware, furnishings

Boston University Program in Artisanry, Boston, Massachusetts, 1975. Private instruction, stone setting, Donald Cook. Philadelphia College of Art, foundation course, Philadelphia, 1968.

Ms. Thompson maintains a studio on the southern Maine coast where she creates unique tableware and home accessories inspired by the coastal environment. Her work has been included in many exhibitions around the country. She sells her work nationally at prestigious retail craft shows which include the American Craft Council markets, the Smithsonian Craft Show in Washington D.C., the American Crafts Exposition in Evanston, Illinois and the Philadelphia Museum of Art Craft Show. Ms. Thompson lived for a year in Scotland partially funded by an Advanced Craftsmen grant from the League of New Hampshire Craftsmen in 1981 and spent four years in Norway from 1986 -1999.

Ms. Thompson's work was recently included in the exhibition "Objects for Use: Handmade by Design" at the American Craft Museum in New York City in 2001 and appears in the book of the same name edited by Paul Smith and published by Harry Abrams. Past exhibitions include: "Refined; North American Metalsmithing" Stephen F. Austin University, Texas 1998;" The Maine Jeweler's Show" curated by Sam Shaw of the Shaw Gallery in Northeast Harbor which toured to Galleries in Arizona, St. Louis and Philadelphia, 1998-99; "Knife, Fork, & Spoon" YAW Gallery Michigan, 1999; "Not Just Paul Revere's Silver" Cambridge Artist's Co-operative, Massachusetts 2000; "Cups, Cupboards & Cabinets" The Signature Shop & Gallery, Atlanta, 2000; "Creative Spaces" Lincoln Center, Colorado 2001; "Natural Influences" Pismo & Culture Clash Galleries, Colorado 2002.

Jury Comments: [These works are a] cross between the Mesolithic and Art Deco! Beautiful presentation ...industrial, almost Bauhaus in style...combination of materials and monolithic nature of work is solid.



## Dudley Zopp

Belfast  
painting



Post-Graduate Studies, Drawing and Painting, Allen R. Hite Art Institute, University of Louisville, KY, 1986-1991. MA, French, Haggin Fellowship for Graduate Study, University of Kentucky, Lexington, 1964. BA, French, With High Distinction and Honors in Modern Foreign Languages, University of Kentucky, 1963.

Ms. Zopp has exhibited in many solo shows at Davidson & Daughters, Portland, ME, 2000; Galerie Hertz, Louisville, Kentucky, 1999; University of Maine at Farmington, 1998; and Maine Coast Artists, Rockport, 1997. Group shows include "Past, Present, Future," Center for Maine Contemporary Art, Rockport, 2002; "Maine in America: Contemporary Selections," Farnsworth Art Museum, Rockland, Maine, 2000-2002; and the Portland Museum of Art Biennial, Portland, ME, 1998.

Ms. Zopp has participated in some interesting collaborations and special projects. She was selected as an Artist in Residence at "Art in Nature," Arts Center at Kingdom Falls, Montville, ME, 2001; designed sets for the Belfast Maskers productions of Crimes of the Heart, 2001 and Our Country's Good, 2000; participated in "The Ultimate Artists' Collaboration," Canton, Connecticut, 1998 and "Prayer Flag Project," Salamagundi Sunday, Mary Anderson Center for the Arts, Mount Saint Francis, IN, 1995.

Jury comments: [She has] natural, unforced ability....hits a perfect note....[the paintings] strike a chord in every direction.

## First Annual Maine Arts Commission/Maine Film Commission Partners in Film Fellow Nancy Andrews

Seal Harbor  
filmmaking

MFA, The School of the Art Institute of Chicago, Chicago, Illinois, 1995.  
BFA, The Maryland Institute, College of Art, 1983.



Ms. Andrews' record of performance, video and/or film exhibitions is extensive with a selected listing that includes: "The Reach of an Arm," 16 mm film in B & W with puppet animation and live sound, Outer Ear Festival, Loyola University, 2000, College of the Atlantic, Bar Harbor, ME and University of Iowa, 2001; "The Lost Colony, an Early American Mysterie," 16mm film with live sound, Cinema Borealis, Chicago, IL, 1999; "Hedwig Page, Seaside Librarian," MADCAT, 5<sup>th</sup> Annual Women's International Film Festival, 2001 and tour, Maine International Film Festival, Waterville, ME, 2001, and Ann Arbor Film Festival, Ann Arbor, MI, and tour (Screening Committee's Choice Award for Narrative Integrity,) 2001; and "An Epic Falling Between the Cracks," performance with animated film, Museum of Modern Art, New York, NY, Randolph Street Gallery, Chicago, IL, 1996, and Franklin Furnace, New York, NY, 1995.

Ms. Andrews has served as faculty at the College of Atlantic, Bar Harbor, ME, 1999-present; The School of the Art Institute of Chicago, 1998, 1995-97; Columbia College, Chicago, IL, 1998; The Maryland Institute College of Art, 1993 and School 33 Arts Center, Baltimore, MD, 1984-85. She has been a visiting artist and taught workshops at the Corcoran School of Art, Auburn University, Towson State University, Museum of Contemporary Art (Chicago), National Louis Museum, University of Iowa and the University of Maine.

Jury comments: [This film is] whimsical ... wonderful ...youthful and inspirational.

# MAINEARTISTACCESS @ MAINEARTS.com

## The MaineArtistAccess Directory Makes its Debut

Please join the Maine Arts Commission in welcoming the "Alpha Class" of the MaineArtistAccess Directory, with members literally from York to Fort Kent who create everything from traditional ash baskets to conceptual performance work.

The MaineArtistAccess Directory is the Commission's newest program for artists of all disciplines and replaces the former Juried Registry and Maine Artist Roster programs. The service is built on the use of the Commission's new web site, [Mainearts.com](http://www.mainearts.com) to market members worldwide. In addition to individual virtual listings and links to artists' own websites, a physical library of artistic materials is held at the Maine Arts Commission office at 193 State Street in Augusta.

The deadline for applying for the MaineArtistAccess Directory for the coming year is February 7, 2003. Guidelines can be found at <http://www.mainearts.com/artists/maa/index.shtml>. In addition, guidelines for inclusion on specific public art and teaching artists lists are being developed for introduction after the second year of jurying.



Not interested in the application process or having your name included in the juried Directory? We also have a place for you to self subscribe at [http://www.mainearts.com/directory/login\\_directory.shtml](http://www.mainearts.com/directory/login_directory.shtml). for a general listing. We hope you will enjoy this new service and take the time to search for artists and arts organizations of all disciplines and expertise at <http://www.mainearts.com/directory/index.shtml>.

BOTH THE MAINE ARTS COMMISSION AND THE MAINE FILM OFFICE ARE DELIGHTED TO FINALLY TEAM UP TO PRESENT AN AWARD ANNUALLY TO A DESERVING MAINE FILMMAKER. LEA GIRARDIN, DIRECTOR, MAINE FILM OFFICE STATES, "IN THE FLURRY OF COMMERCIAL MOVIES THE FILMMAKER AS ARTIST IS TOO OFTEN OVERLOOKED. WE ARE PLEASED TO PARTICIPATE IN THE INDIVIDUAL ARTIST FELLOWSHIP GRANTS PROGRAM AND TO ACKNOWLEDGE THE POWERFUL AND OFTEN GROUNDBREAKING WORK OF THE ARTISTS WHO WORK IN FILM." LEA GIRARDIAN, DIRECTOR, MAINE FILM OFFICE.

## 2001 Members of the MaineArtistAccess Juried Directory

	Dorie Klein Camden Photography/Installation
Jennifer Armstrong Belfast Music and Storytelling	John A. Monroe Portland Photography
Renée Bouchard Peaks Island Painting	Nancy Morgan-Barnes Searsport Painting
Marcie Jan Bronstein Belfast Photography	Michael Parent Portland Traditional Music
Lauren Cherry East Boothbay Painting	Ernest Paterno Portland Glass
Richard Clark Perham Painting	Nancy Romaines Wilton Fiber/Sculpture
Annette Daigle Madawaska Ash Basketry	Karmo Sanders Scarborough Playwrighting
Jill Dalton Portland Sculpture	Gail E. Sauter Kittery Painting
Regina Delaney Acton Traditional Music	Kate Schrock South Bristol Singing/Songwriting
Rosiland Fedeli York Mixed Media Sculpture	Cynthia Simonds Newcastle Fiber
Lauren Fensterstock Portland Silver/Sculpture	Aaron T. Stephan Portland Sculpture
David Dodge Gray Penobscot Painting	Dana F. Strout Camden Photography
Wayne Hall Orland Furniture	Donald G. Talbot Auburn Fiber
Monica Kelly Camden Painting	Ann Thompson Biddeford Flatware/Furnishings

## Other Maine Artists in the News

### SOUTHERN MAINE FINALISTS FOR \$30,000 AWARD

The Maine Arts Commission has been privileged to advise on the development of a new, significant advancement grant offered by the Greater Piscataqua Community Foundation, for which York County artists are eligible. The Foundation's Artist Advancement Grant was designed to provide financial support to individual visual artists and craftspeople in the Greater Piscataqua region for the purpose of promoting their artistic growth. Artist residing in the Piscataqua River watershed were eligible for the first award of \$30,000 a major sum for a working artists. Although the 2002 Artist Advancement grantee was awarded to New Hampshire artist Gary Haven Smith, the Maine Arts Commission congratulates three Maine finalists, selected from a total of 59 applicants: Sarah Haskell, fiber arts, York; Alexander Page Mead, mixed media sculpture, Kittery Point; and Wendy Turner, painting, Kittery Point. Best of luck to all four artists!



ROCKS, OGUNQUIT  
by Wendy Turner, 2000,  
watercolor, 29.5" x41"

### THE MAINE COMMUNITY FOUNDATION CONTINUES ITS COMMITMENT TO MAINE WRITERS AND FILMMAKERS

In 2002, Martin Dibner Memorial Fellowships in fiction have been awarded to Ronald Currie of Waterville, Andrea Jarrell of Camden, Elisabeth Schuman of Searsmont and Amity Stoddard of Hulls Cove. The Maine Community Foundation awards the fellowships annually to Maine writers seeking to develop their writing skills. A volunteer committee comprised of three novelists selected the winners from 32 applicants.

In addition, the Jane Morrison Memorial Film Fellowships, a program that is also advised by the Maine Arts Commission, made awards for educational advancement, to Beth Cohen of Camden and Bob Poirier of Portland.

Both funds, housed at the Maine Community Foundation with offices in Portland and Ellsworth, are donor-advised and memorialize their namesakes by presenting initiatives and resources for Maine artists.

### ON A SAD NOTE

The Maine Arts Commission, the Maine Film Office and the Maine Community Foundation mourn the loss of long-time Maine filmmaker Diane Lee from Bucksport. Ms. Lee was killed in a car accident in August. Diane received an award from the Maine Community Foundation in 1999 to attend and present a film at the Los Angeles Film Festival. A memorial fund to supplement the Maine Film Office/Maine Arts Commission Film award is currently being considered.

### The Places Where Relatives Live by Elizabeth Schuman

The ancestors have been waiting a long time for us to go to sleep. Now hey enter our dreams with eagerness. . . . They tickle us, listening for the peculiar laugh of our family that ends in a syrupy hiccup. They sit down on our sleeping shapes and sweep bony fingers through our hair. As they inspect us hey poke us with their rights of ownership. We are their only proof of previous existence.

One ancestor cries out in horror, "Someone with freckles has married into the family!" Another leans over to smell our breath, "They are eating so poorly! They don't reek strongly enough of garlic!" They begin to argue over which of us has whose particular traits. Bone structure, hair color, skin complexion—all fit topics of dissent. Even the odd mole or attached earlobe. "Look at their hands," they say in astonishment. "So soft! No calluses! They mustn't be working!" They pry open our mouths, surprised to see that our teeth are in such good shape.



## Following local approval of the artists, the Maine Arts Commission approved the process of selection in FY 2002 for the following thirteen Percent for Art projects, totalling \$294,150

Sharon Townshend  
Winthrop Middle School  
\$7,850

Natasha Kempers-Cullen,  
Janet Redfield, Rebekah Raye Woisard,  
Bowdoin Elementary School  
\$28,000

Jeff Kellar, Bill Huston  
University of Southern Maine  
– Lewiston Auburn College  
\$40,000

Fancy Painters  
Noble High School, Berwick  
\$28,000

Tamar Etingen, Nancy O'Neil  
Maranacook Middle School, Readfield  
\$38,000

Janet Redfield  
Winthrop Elementary School  
\$11,000

Jeanne Bruce  
Skowhegan Area Middle School  
\$36,000

Evan Haynes, Andreas Von Huene  
Tyson and Marquardt Office Buildings, Augusta  
\$28,000

Richard Wilson  
Springvale District Court  
\$26,000

Wendy Turner  
York District Court  
\$4,500

Wendy Newcomb  
Hebron Elementary School  
\$20,300

Cynthia Thompson  
Maine Department of Agriculture  
Eastern States Exhibition Building  
\$8,500

Catherine and Duncan Hewitt  
University of Southern Maine  
Biosciences Research Building  
\$18,000



CADENCE, Catherine & Duncan Hewitt, 2002, parade ground perimeter design and bronze sculpture, Maine Criminal Justice Academy, artist photo.



MAINE FOOD PRODUCTS, Barbara Sullivan, 2001, Fresco, 7' x 12' x 6', Cross Cafe, Burton M. Cross Office Building, Augusta, artist photo.





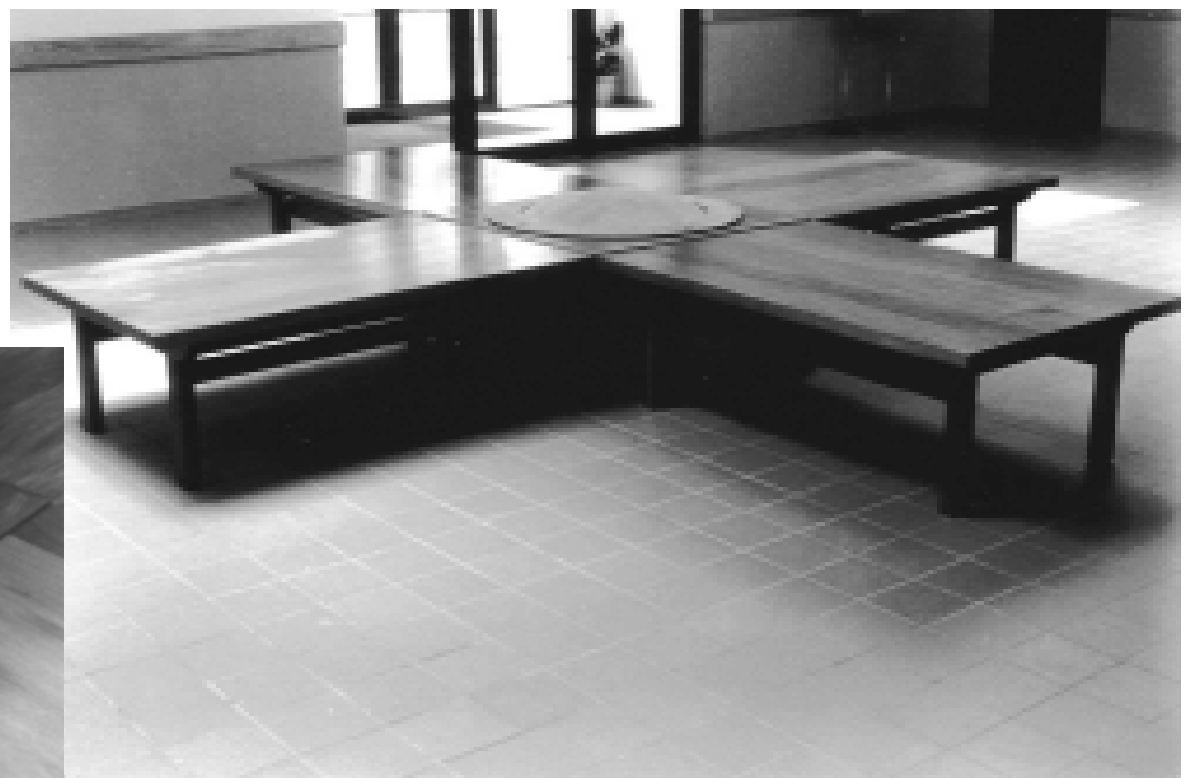
FROM HERE TO THERE, Joe Hemes, 2001, sculptural lighting, metals, fabric, white light. Five lights 7' x 4' each, Falmouth High School. Warren Roos photo.



CADENCE (detail), Catherine and Duncan Hewitt, 2002, detail of bronze and granite, c. 5' x 2' x 1.5', Maine Criminal Justice Academy, artist photo.

CROSSROADS, Jeff Kellar, 2002, Mahogany, bronze and copper, 13'x13', University of Southern Maine, Lewiston, artist photo.

CROSSROADS (detail), Jeff Kellar, 2002, Mahogany, bronze and copper, 13'x13', University of Southern Maine, Lewiston, artist photo.



# Art & Community Landscapes

by Paul Faria,  
Public Art Associate

## New England Public Art Project Team Awarded \$50,000 Grant.

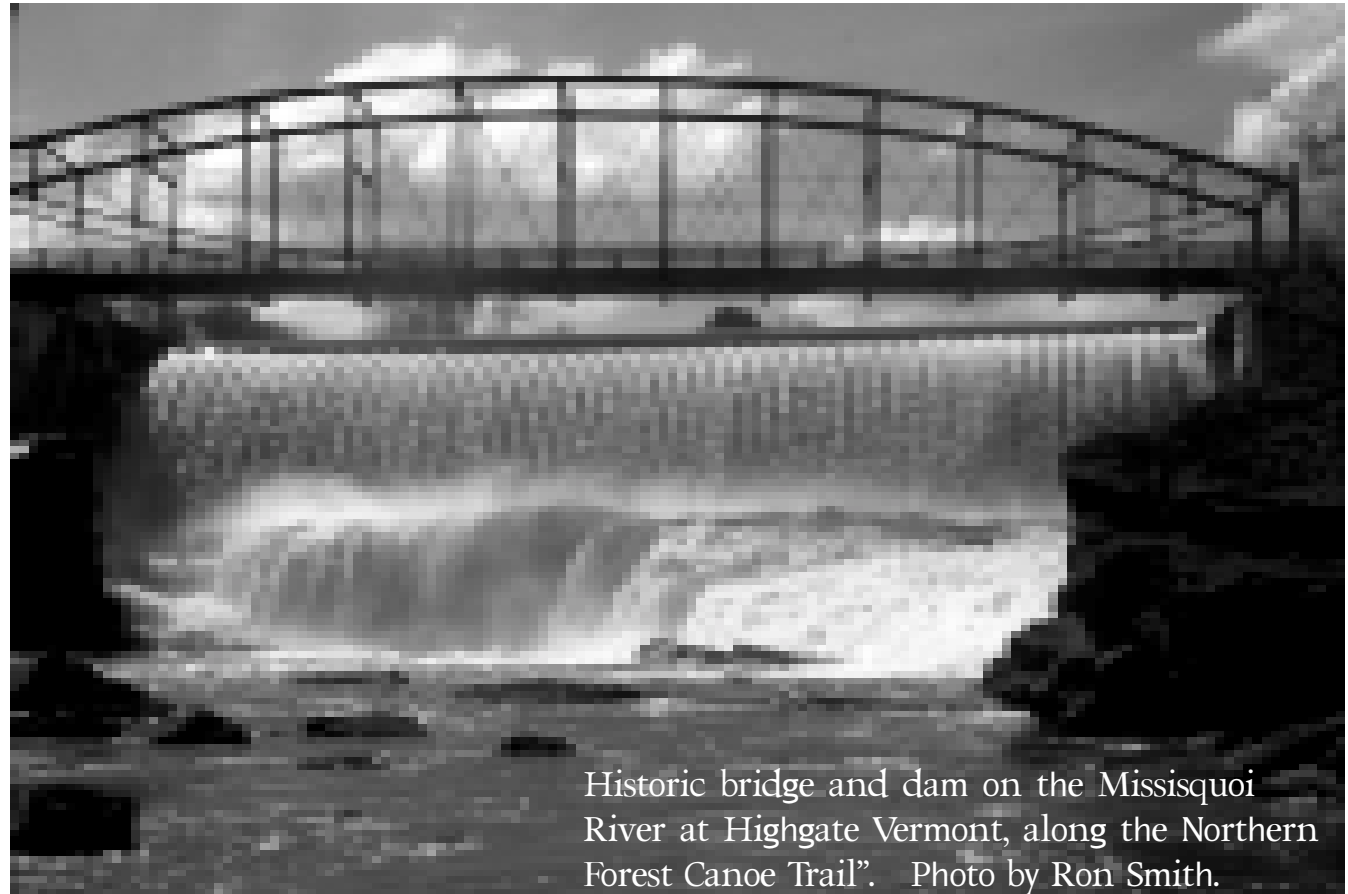
*Evan Haynes of North Yarmouth, Maine is part of a team of three New England artists* that recently received a \$50,000 grant from the newly established Art and Community Landscapes program, a partnership between New England Foundation for the Arts, the National Park Service and the National Endowment for the Arts. The Art and Community Landscapes Program supports site-based public art as a catalyst for environmental awareness, restoration, and action at the community level. Other team members joining Evan on the project are poet Stephen Dignazio, and furniture-maker/sculptor Ron Smith, both from Bethlehem, NH.

The historic Northern Forest Canoe Trail (NFCT) is the site selected by the Art & Community Landscapes program to host this team of artists beginning in fall 2002. Traversing 740 miles between the Adirondacks and the Maine/Canadian border, the NFCT connects or provides access to every major drainage in the Northeast. It represents the primary network of travel routes once used by Native Americans and early European settlers and is central to the heritage and development of the region. This landscape of interlaced waterways continues to provide extensive opportunities for canoe travel and recreation.

Local communities will play a key role in the planning and art making of the team's Art and Community Landscapes project. *The Maine Arts Commission congratulates Evan, Ron, and Stephen and wish them success on their exciting NFCT project.*

The artists will work closely with National Park Service Rivers and Trails staff, and local citizens and organizations throughout a one-year residency as they seek input, gather information, and spotlight the creativity of community members within the art and environmental restoration project.

One aspect of creating an art project on the Northern Forest Canoe Trail that intrigued this team of artists from the start was seeing the trail as a continuous journey through both history and



Historic bridge and dam on the Missisquoi River at Highgate Vermont, along the Northern Forest Canoe Trail". Photo by Ron Smith.

landscape. They tell of their early research activity finding and relating the "thread of the river," the story of human interaction with a dynamic natural force. The artists' work will express folk art, poetry and sculpture.

As long time residents of northern New England, these artists express a commitment to the natural history and health of the woods and rivers of the Northern Forest and an interest in the past and present vitality of the social landscape. The team proposes to create kinetic art, poetry, and narrative-inspired sculpture with input gathered at public forums & workshops exploring riverfront restoration in several Northern Forest communities. Through their work on the project, the artists hope to relate the experience of the Northern Forest, and

underscore a sense of dignity and pride of place. The artists are about to embark on their second round of fact-finding meetings with area towns in the Northern Forest region.

The New England Foundation for the Arts (NEFA) connects the people of New England with the power of art to shape lives and improve communities. NEFA operates with funding from the National Endowment for the Arts; the New England state arts agencies; and from corporations, foundations and individuals. Visit online at <http://www.nefa.org>

The National Park Service Rivers, Trails and Conservation Assistance (RTCA) Program works at the grassroots level with local citizen groups and State and local governments to restore nearby rivers, preserve valuable open space, and develop trail and greenway networks. <http://www.nrcr.nps.gov/programs/rt>



# 1% PERCENT FOR ART UPDATE

IF YOU WOULD LIKE TO VISIT COMPLETED PERCENT FOR ART PROJECTS IN YOUR AREA OR LEARN MORE ABOUT THE PROGRAM, PLEASE VISIT [HTTP://WWW.MAINEARTS.COM/PUBLIC/PERCENT/INDEX.SHTML](http://WWW.MAINEARTS.COM/PUBLIC/PERCENT/INDEX.SHTML) OR CONTACT PAUL FARIA AT 207/287-2726, (TTY: 207/287-2360) EMAIL [PAUL.FARIA@STATE.ME.US](mailto:PAUL.FARIA@STATE.ME.US)

The State Legislature enacted Maine's Percent for Art law in 1979 to provide funds for the acquisition of new works of art for newly constructed or renovated state-funded buildings including public schools, Maine Technical Colleges and University of Maine facilities, and all state buildings. Under the law, an amount equal to one percent of the construction budget is set aside to purchase original works of art for these buildings. In the case of public schools, a maximum of \$50,000 may be used for art purchases.

The Maine Arts Commission approved thirteen Percent for Art projects in fiscal year 2002 totaling \$294,150 in payments to seventeen artists. They include four facilities in the state office system, one high school, three elementary schools, three middle schools, and two college campuses.

Seventeen building projects are currently in the process of art selection. The total combined budgets for the seventeen exceed \$816,000. Twenty-five new Percent for Art projects, totaling more than \$700,000 in art funds, are scheduled to form committees and begin selecting artists this winter and over the course of next year. The distribution of new projects ranges statewide and currently includes fourteen college campus projects, three new projects in the court system, two state agency offices, and five schools.

New projects come into existence through a process of local decision-making. Not all projects hold open competitions and therefore may not be open to all artists who want to apply. The agency governing the project appoints an art selection committee to select the art. The art selection committee may choose from three different methods for selecting the art: open competition, limited competition, or direct selection. The Maine Arts Commission only publishes projects when the project committees announce them as an open call for artists.

Several of the projects mentioned above may hold open competitions. Watch for press announcements in the future and be sure to visit the Maine Arts Commission Opportunities page at: <http://www.mainearts.com/resources/opportunities.htm#1>

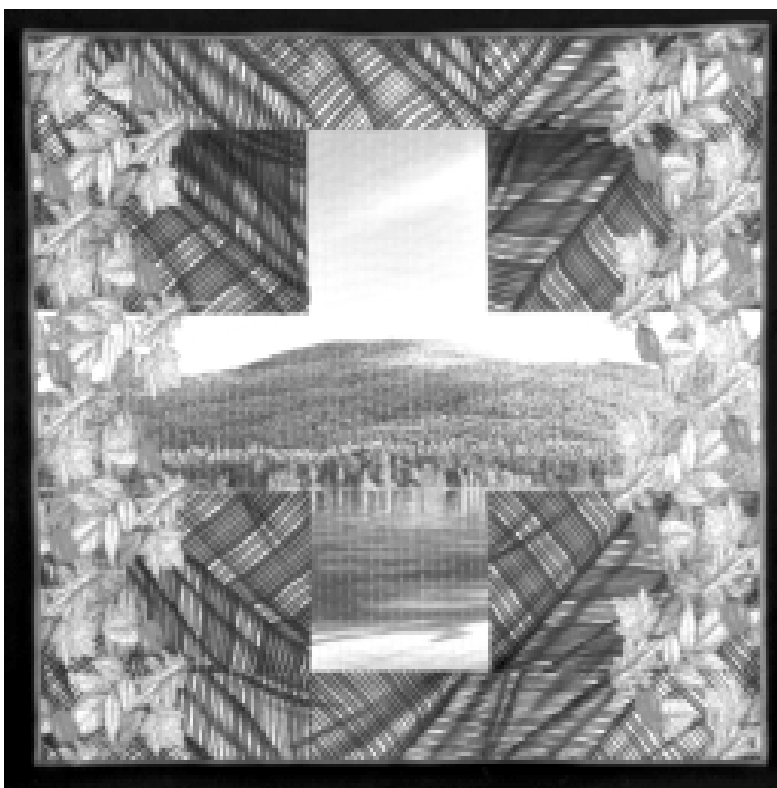
Opportunities: Artists who are interested in applying to public art competitions outside of Maine should obtain a copy of The 2003-2004 Public Art Program Directory, A Resource Guide for Public Art Professionals. Order it from Americans for the Arts, online bookstore at: <http://store.yahoo.com/americans4thearts/public-art.html> or call 800/321-4510

## Outdoor Sculpture Guides

Maine Outdoor Sculpture Guides are still available. If your organization would like to receive copies, please contact the Maine Arts Commission at 207/287-2724 or [abbe.levin@state.me.us](mailto:abbe.levin@state.me.us) (TTY: 207/287-2360).



SKUNK: Holly Berry, 2001,  
linoleum cut print, 8.5" x 8.5"



NORTH WOODS SUITE: LOBSTER MOUNTAIN,  
2001-2002, Gayle Fraas and Duncan Slade, dye,

## VISUAL OPPORTUNITIES!

THE MAINE ARTS COMMISSION IS SEEKING VISUAL IMAGES OF YOUR WORKS OF ART THAT CAN BE USED IN FUTURE PUBLICATIONS AND ON THE MAINEARTS.COM WEB SITE.

If you are interested in submitting images for future use, please forward them to the MAC office in one of the formats below.

Preferred image format is a digital/scanned image saved as a .jpeg or .tif. The images need to be at least five inches wide and saved at a resolution of no less than 300 dpi. Color images are preferred, so that they may be used on the web site (in color) or in printed publications (in color or black and white). Photograph prints are also accepted.

All images must have a cutline so we may give appropriate credit to individual artwork, the artist and/or photographer.



### CUTLINE FORMAT FOR IMAGES OF ARTWORK

Order of information: Title of work, artist, year of work, medium, size, location. (Photo credit.)

### CUTLINE FORMAT FOR IMAGES OF ARTISTS/PEOPLE

Sample cutline illustrating order of information: "Jane Doe of Portland and John Smith of Bangor work together to develop curriculum for students at the ABC Conference sponsored by the Maine Arts Commission June 5, 2001, in Augusta. (Photo by Jim Smith.)"

NOTE: This is the minimum information, please include more information if available.

**PLEASE NOTE:**  
**IMAGES WITHOUT**  
**COMPLETE**  
**CUTLINES CANNOT**  
**BE USED.**

For more information please contact Lisa Veilleux, Technology Manager, 207/287-7050; [lisa.veilleux@state.me.us](mailto:lisa.veilleux@state.me.us) (TTY: 207/287-2360).



# National Arts & Humanities Month.



The theme this year was arts education and the need for every child in America to have a comprehensive, high quality education in the arts. President George W. Bush has said, "The study and appreciation of the arts and humanities serve as both the unifying force in society and as a vehicle for individual expression."

There was much to celebrate this year, including the release of Arts and Economic Prosperity, a study by Americans for the Arts that confirms the role of the nonprofit arts as an economic engine in large and small communities across the country. That study reports an annual \$134 billion generated in national economic activity and 4.85 million equivalent full-time jobs supported. This summer the U.S. House of Representatives voted to increase FY 2003 funding for the National Endowment for the Arts by \$10 million and National Endowment for the Humanities by \$5 million — a vote that repositions the arts as bipartisan with supporters on both sides of the political aisle.

Providing momentum for this year's arts education theme, Americans for the Arts, the Ad Council, and hundreds of arts organization partners across the country earlier this year kicked off a two-year, national public service advertising campaign focused on arts education. The message of the ads is "The less art kids get, the more it shows. Are yours getting enough? Art. Ask for More." The campaign's dual objective was to raise public awareness about the need for more arts education for children, and also to call on parents and other decision-makers to ensure that the arts are included in their school system's educational requirements.

*Along with this national embrace of the arts, came the realization that the arts were not only the vessel for our collective grief, they were also the vessel for our collective hope, our collective sense of who we are, and what it is to be American.*



Please visit [www.AmericansForTheArts.org/services/visibility/nahm.asp](http://www.AmericansForTheArts.org/services/visibility/nahm.asp) and look at the National Arts and Humanities Month Tool Kit. It includes "Ten Tips for Parents to Keep the Arts in their Children's Lives," sample proclamation for your elected officials to recognize the month, a participation questionnaire, and a sample 'swiss cheese' press release to alert your local media of your agency's involvement in this national celebration honoring the contributions of America's artists, scholars, and cultural organizations. In the months following September 11, the humanities and the literary, visual, and performing arts have been a major vehicle for expressing the inexpressible — even the unbearable.



# 2002 grants

## ARTS & HUMANITIES GRANTS

CITY	GRANTEE	AMOUNT
Portland	Center for Cultural Exchange	\$1,500
Waterville	Franco-American Heritage Soc. of Gr. Waterville	\$1,500
Dover-Foxcroft	Piscataquis County Economic Development Council	\$1,500
Hinckley	L.C. Bates Museum	\$1,500
Bangor	Maine Alliance for Arts Education	\$500
Portland	Maine Jewish Film Festival	\$1,500
South Bristol	South Bristol Historical Society	\$1,500
Lewiston	St. Mary's Regional Medical Center	\$1,500
Millinocket	Katahdin Area Chamber of Commerce	\$1,500
Waterville	Voices of the Kennebec Festival	\$1,500
Lille-sur-St. Jean	Maine Acadian Heritage Council	\$1,500
Portland	Lively Arts Downtown Foundation	\$1,500
Freeport	Freeport Historical Society	\$1,500
Augusta	Upper Kennebec Valley Chamber of Commerce	\$1,500
Rockport	Center for Maine Contemporary Art	\$1,500
Belfast	Community Multi-Cultural Arts Project	\$500
Denmark	Denmark Arts Center	\$650
Deer Isle	Haystack Mountain School of Crafts	\$500
Gorham	Two Lights Theatre Ensemble	\$1,500
Portland	University of New England	\$1,500
Portland	Portland Symphony Orchestra	\$1,500
Ellsworth	Hancock County Auditorium Associates	\$1,500
Portland	Portland West	\$1,500
Portland	National Audio Theatre Festival / WMPG	\$1,500

## ARTS IN EDUCATION GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Portland	Cumberland	East End Children's Workshop	\$4,960
Portland	Cumberland	Spiral Arts, Inc.	\$4,355
Portland	Cumberland	PATHS Arts Academy	\$3,470
Portland	Cumberland	Center for Cultural Exchange	\$8,000
Stonington	Hancock	Opera House Arts	\$2,360
Gardiner	Kennebec	Johnson Hall, Inc.	\$3,500
Appleton	Knox	Appleton Village School	\$1,950
South Paris	Oxford	Western Maine Development	\$5,500
Guilford	Piscataquis	Piscataquis Community High School	\$4,850
Dover Foxcroft	Piscataquis	Center Theater	\$2,000
Prospect Harbor	Waldo	Schoodic Arts for All	\$2,200
Machias	Washington	University of Maine Machias	\$2,990
Lubec	Washington	Cobscook Community Learning Center	\$7,500
Eastport	Washington	Peavey Memorial Library	\$7,985

## DISCOVERY RESEARCH GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Lovell	Oxford	Western Oxford Foothills	\$3,000
Lee	Penobscot	Lincoln Development Corporation	\$5,550
Newport	Penobscot	Sebasticook Valley Chamber	\$10,000
Belfast	Waldo	Belfast Arts Council	\$3,500
Steuben	Washington	Downeast Arts & Heritage Network	\$3,500

## INDIVIDUAL ARTIST FELLOWSHIPS

CITY	COUNTY	GRANTEE	AMOUNT
Portland	Cumberland	Christina Boucher	\$3,000
Freeport	Cumberland	Sarah Knock	\$3,000
Portland	Cumberland	Tom Hall	\$3,000
Freeport	Cumberland	John Farrell	\$3,000
Seal Harbor	Hancock	Nancy Evelyn Andrews	\$1,500
St. George	Knox	George Pearlman	\$3,000
Cushing	Knox	John Paul Caponigro	\$3,000
Edgecomb	Lincoln	Gayle Fraas & Duncan W. Slade	\$3,000
Waldoboro	Lincoln	George Pearlman	\$3,000
Belfast	Waldo	Dudley M. Zopp	\$3,000
Biddeford	York	Ann L. Thompson	\$3,000

## LOCAL CULTURAL INITIATIVES

CITY	COUNTY	GRANTEE	AMOUNT
Lewiston	Androscoggin	L/A Arts	\$10,000
Brunswick	Cumberland	Brunswick Area Arts & Cultural Alliance	\$5,000
Yarmouth	Cumberland	Yarmouth Arts	\$9,430
Brunswick	Cumberland	Maine Fiberarts	\$10,000
Damariscotta	Lincoln	Round Top Center for the Arts	\$10,000
Old Town	Penobscot	Maine Indian Basketmakers Alliance	\$10,000
Bangor	Penobscot	Eastern Maine Development Corporation	\$3,000
Dover-Foxcroft	Piscataquis	Piscataquis County Economic Development	\$10,000
Columbia Falls	Washington	Down East Resources	\$7,000

## ORGANIZATIONAL DEVELOPMENT GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Lille	Aroostook	L'association Culturelle & Historique	\$2,000
Portland	Cumberland	Maine College of Art	\$2,000
Portland	Cumberland	Portland Symphony Orchestra	\$2,000
Portland	Cumberland	Center for Cultural Exchange	\$2,000
Brunswick	Cumberland	Bowdoin Summer Music Festival	\$2,000
Hallowell	Kennebec	Kennebec Valley Art Association	\$1,300
Gardiner	Kennebec	Johnson Hall, Inc.	\$2,000
Rockland	Knox	Farnsworth Library & Art Museum	\$2,000
Newcastle	Lincoln	Watershed Center/Ceramic Arts	\$2,000
Denmark	Oxford	Denmark Arts Center	\$1,808

## MAC/NEA CONNECTING MAINE ARTISTS GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Rockport	Knox	Center for Maine Contemporary Art	\$15,600
Bangor	Oxford	Maine Performing Arts Network	\$9,500

## PARTNERSHIP AGREEMENT GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Portland	Hancock	Maine Crafts Association	\$5,000
Augusta	Kennebec	Maine Alliance for Arts Education	\$20,000

## PARTNERS IN ARTS AND LEARNING (PAL) GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Sabattus	Androscoggin	School Union #44	\$1,931
Woodland	Aroostook	School Union # 122	\$667
Fort Fairfield	Aroostook	MSAD #20	\$900
Freeport	Cumberland	Freeport Public Schools	\$1,712
Augusta	Kennebec	Augusta School Department	\$6,237
Gardiner	Kennebec	MSAD #11	\$5,450
Hallowell	Kennebec	MSAD #16	\$2,304
Oakland	Kennebec	MSAD #47	\$6,066
Readfield	Kennebec	School Union #42	\$3,416
Winslow	Kennebec	School Union #52	\$5,974
Waterville	Kennebec	Waterville School Department	\$4,739
Winthrop	Kennebec	Winthrop School Department	\$2,324
Kents Hill	Kennebec	Fayette School Department	\$1,125
Augusta	Kennebec	Maine Alliance for Arts Education	\$662
Rockland	Knox	MSAD #5	\$3,389
North Haven	Knox	MSAD #7	\$1,125
Vinalhaven	Knox	MSAD #8	\$1,125
North Haven	Knox	MSAD #65	\$1,125
Hope	Knox	School Union #69	\$1,226
Warren	Lincoln	MSAD #40	\$4,990
Camden	Lincoln	Monhegan Plantation School Department	\$1,125
Dresden	Lincoln	School Union #48	\$1,125
Wiscasset	Lincoln	Wiscasset School Department	\$2,309
Bangor	Penobscot	Bangor School Department	\$9,801
Brewer	Penobscot	Brewer School Department	\$4,158
Hermon	Penobscot	Hermon School Department	\$2,509
Hampden	Penobscot	MSAD #22	\$5,213
Carmel	Penobscot	MSAD #23	\$1,494
Carmel	Penobscot	MSAD #38	\$563
Lee	Penobscot	MSAD #30	\$1,125
Lee	Penobscot	School Union #110	\$1,125
Dexter	Penobscot	MSAD #46	\$2,473
Newport	Penobscot	MSAD #48	\$5,011
Holden	Penobscot	MSAD #63	\$2,286
Lincoln	Penobscot	MSAD #67	\$2,984
Millinocket	Penobscot	Millinocket School Department	\$2,158
Old Town	Penobscot	Old Town School Department	\$3,814
Orono	Penobscot	School Union #87	\$2,097
Milford	Penobscot	School Union #90	\$1,708
East Millinocket	Penobscot	School Union #113	\$1,562
Guilford	Piscataquis	MSAD #4	\$1,931
Milo	Piscataquis	MSAD #41	\$2,059
Dover-Foxcroft	Piscataquis	MSAD #68	\$2,697
Greenville	Piscataquis	School Union #60	\$1,125
Bath	Sagadahoc	Bath School Department	\$4,397
Harmony	Somerset	Harmony School Department	\$1,125
Jackman	Somerset	MSAD #12	\$1,125
Fairfield	Somerset	MSAD #49	\$5,967
Pittsfield	Somerset	MSAD #53	\$2,723
Skowhegan	Somerset	MSAD #54	\$6,761
Madison	Somerset	MSAD #59	\$2,302
North Anson	Somerset	MSAD #74	\$2,081
Islesboro	Waldo	Islesboro School Department	\$1,125
Unity	Waldo	MSAD #3	\$3,947
Belfast	Waldo	MSAD #34	\$4,556

## ARTS IN EDUCATION PROFESSIONAL DEVELOPMENT GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Lewiston	Androscoggin	Bates Dance Festival	\$4,000
Lewiston	Androscoggin	L/A Arts	\$2,500
Auburn	Androscoggin	Michael R. Davis	\$178
Caribou	Aroostook	Caribou School Department	\$250
Presque Isle	Aroostook	Central Aroostook Council on Education	\$3,962
Westbrook	Cumberland	Westbrook School Department	\$227
Portland	Cumberland	Children's Theatre of Maine	\$4,000
Portland	Cumberland	Spiral Arts, Inc.	\$3,500
Windham	Cumberland	Windham Primary School	\$500
Scarborough	Cumberland	Scarborough School Department	\$4,000
Falmouth	Cumberland	Maine Music Educators Association	\$1,560
Portland	Cumberland	Maine Art Education Association	\$1,500
Windham	Cumberland	Windham School Department	\$250
Naples	Cumberland	Carmel Collins	\$280
Mount Desert	Hancock	David Lamon	\$250
Deer Isle	Hancock	Haystack Mountain School of Crafts	\$1,500
Augusta	Kennebec	Maine Educators of Gifted & Talented	\$2,000
Gardiner	Kennebec	Holly A. Labbe	\$130
Rockport	Knox	Bay Chamber Concerts, Inc.	\$250
Rockport	Knox	Bay Chamber Concerts, Inc.	\$250
Camden	Knox	Erma Colvin	\$250
Newcastle	Lincoln	Watershed Center/Ceramic Arts	\$3,385
Waldoboro	Lincoln	Medomak Valley High School	\$250
Denmark	Oxford	Denmark Arts Center	\$775
Denmark	Oxford	Denmark Arts Center	\$380
Old Town	Penobscot	Penobscot River Educational Partnership	\$750
Bangor	Penobscot	Community Health & Counseling Services	\$250
Dover-Foxcroft	Piscataquis	Piscataquis County Economic Development	\$4,000
Winterport	Waldo	Jay Hanes	\$250
Belfast	Waldo	The Hutchinson Center	\$4,000
York	York	Sarah Haskell	\$250

## CONNECTING MAINE ARTISTS SCHOLARSHIP GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Stonington	Hancock	Julie Moringello	\$250
Bangor	Penobscot	Selena Kimball Smith	\$100

## SPECIAL PROJECT GRANTS

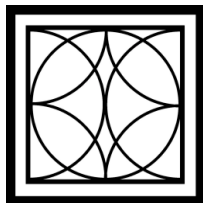
CITY	COUNTY	GRANTEE	AMOUNT
Brunswick	Cumberland	Maine Writers & Publishers	\$3,000
Portland	Cumberland	Maine Humanities Council	\$7,500
Farmington	Franklin	Mountain Counties Heritage Network	\$300
Bangor	Oxford	Maine Performing Arts Network	\$5,000
Portland	Cumberland	Muskie School of Public Service	\$10,000

## INTERSTATE PROJECT GRANT

CITY	GRANTEE	AMOUNT
Boston	New England Foundation for the Arts	\$15,000

## TRADITIONAL ARTS APPRENTICESHIP GRANTS

CITY	COUNTY	GRANTEE	AMOUNT
Lewiston	Androscoggin	Cynthia Larock	\$2,000
Madawaska	Aroostook	Maine Acadian Heritage Council	\$2,000
Portland	Cumberland	Pirun Sen	\$2,000
Sanford	York	Ben Guillemette	\$2,000



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## MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.

- EXT. 1 Information line (upcoming events/meetings)
- EXT. 2 Keith Ludden, Community Arts Associate
- EXT. 3 Paul Faria, Public Art Associate
- EXT. 4 Kathy Ann Shaw, Contemporary Arts Associate
- EXT. 5 David Cadigan, Arts in Education Associate
- EXT. 6 Lisa Veilleux, Technology Manager
- EXT. 7 Rebekah Leadbetter, Information Manager
- EXT. 8 Bryan W. Knicely, Assistant Director
- EXT. 9 Alden C. Wilson, Director

For Cultural Tourism questions or Abbe Levin please dial  
direct at 207/287-2710 or pressing "0" during working hours.

### MAINE ARTS COMMISSION MISSION

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

## 2002 Annual Report Issue Contents:

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PASAMAQUODDY ELDER HONORED

2002 ARTIST FELLOWS

TRADITIONAL ARTS APPRENTICESHIPS PROGRAM